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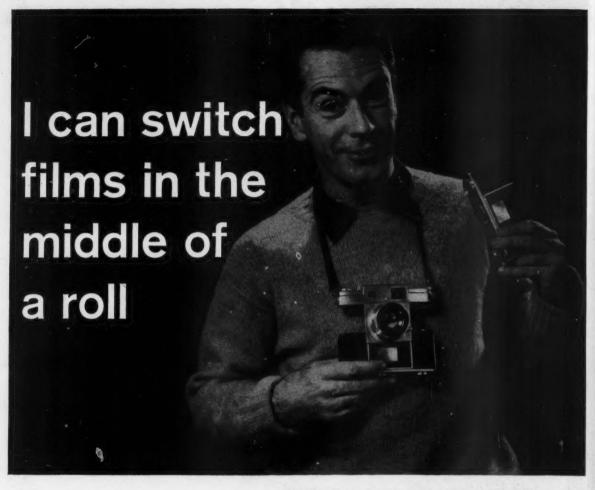
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THIS PICTURE was taken with a 60-second Polaroid Land Camera and the remarkable new panchromatic Polaroid Land Film. The engraving was made directly from an enlargement of the original print. Notice the unusually sharp

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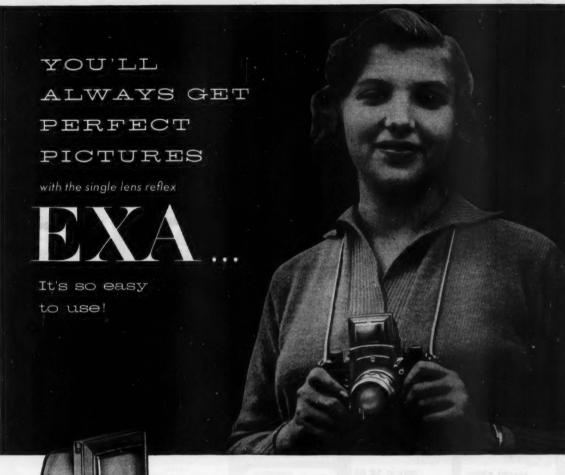
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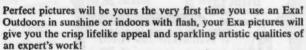
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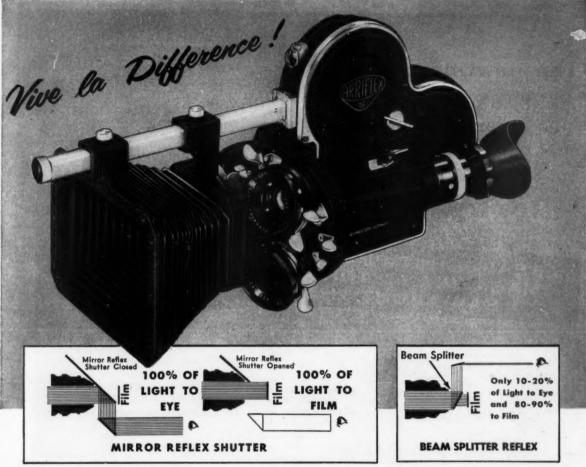
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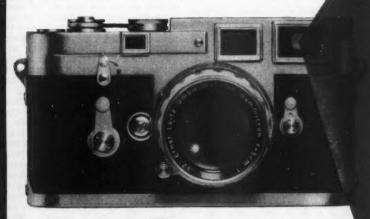
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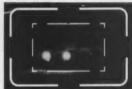
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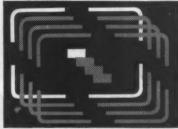
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*Viewfinder frames move continuously to compensate for parallax at any distance from the subject,



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Coffee Break with the Editors

THIS MONTH'S COVER . . .

That's hazel-eyed Millie Perkins playing peek-a-boo for photographer Hal Reiff's 4 x 5 Graflex. Reiff equipped it with a 190mm Kodak Ektar f/5.6 lens, stopped it down to f/8 and exposed on Ektachrome with electronic flash. The film strips were also produced by Reiff's educated trigger finger. He used a Canon VT with 135mm lens, tungsten lighting, and exposed Plus-X film at f/6.3, 1/50 sec. hand held. The girl in the striped shirt? Lovely and expressive Ann Haynes.

INSIDE STORY . . .

9:45 A.M.—Envelope arrived. Usual size, usual shape.

9:47 A.M.—Search for letter opener proved fruitless. Secretary had hidden it again.

9:48 A.M.—Used soggy coffee stick instead. Progress slow.

9:50 A.M.—Operation complete. Envelope open.

9:51 A.M.—Spilled out dozen portraits of neat, smiling young men. Track team? Jet pilots? Eagle scouts?

9:54 A.M.—Explored envelope for answer. Found it on neatly typed pages. These were some of "two thousand nefarious inhabitants of the world's largest prison."

9:56 A.M.—Settled down to read Mel Carlson (#87798)'s account of the "Christmas Photo Project" at Southern Michigan Prison. This is for real.

"Camera-shy cons lose their inhibitions when the yule season approaches and slick up in sport shirts and suit coats to have their images processed into 4 x 5 prints for the admiration of friends and loved ones. But pity the poor photographer—also an inmate—who must coax, coddle and catch these characters at the right instant with the shutter of his overworked Rollei.

"He needs the touch of a diplomat, the patience of a Job and the understanding and bedside manner of a \$25-an-hour psychiatrist. Imagine setting up your camera in the narrow lobby of our auditorium with a clamoring mob of picture-hungry prisoners scrambling out of striped shirts and not too politely picking out civilian coats and sport shirts to wear before the recording eye of the camera.

"Just try arranging your floodlights with excited customers flitting about, tripping over light cords, bumping into the backdrop, the tripod and you. Finally a semblance of order is reached and your first subject is sitting before you—smiling and tense. You've set your diaphragm opening at 4, shutter speed at 1/100, and the subject is seated about four feet in front of the

camera, giving you a three-inch depth of field so you can fuzz out the backdrop. You cross your fingers and your hand steals unobtrusively toward the shutter release cable. As your thumb starts to push the plunger, some wise guy yells 'Say cheese!' Your subject jumps forward about four inches, his smile disappears and the shutter clicks. And so starts another day.

And so starts another day.
"You get by the next few sittings without losing your sanity, and then comes this character who knows all about how his picture should be taken (he sounds like the guy who hollered 'Say cheese!' a while ago). He owned a Brownie Hawkeye before he started writing illicit checks for a living and he's taken a few parlor shots of his best girl. This gives him all the experience he needs to set up his own portrait. When he's through moving the lights around, peering into the focusing hood and showing you the pose that looks best on him, your composure is cracking. But all things must end



Self-portrait

and even this unpleasant customer finally takes his leave.

"Things start to look up a little as you go through a couple rolls of film with only the average amount of frustration. You're almost ready to believe you've seen the worst—until you get a look at the next patron who comes grumbling into camera range. This one looks like he's sucking the sour end of an unripe lemon.

"So now you play comedian. You go through your repertoire of one-line jokes. He scowls. Your hand toys with the shutter release cable and you're half tempted to shoot him as is. Serve him right. But you're a photographer, so you throw in a couple of sure-fire funnies, an impersonation of Jerry

(Continued on page 14)

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COFFEE BREAK

(Continued from page 12)

Lewis and an Apache war dance. Nothing. You're about to give up when you trip over your own size tens and go sprawling next to the camera. As you hit the floor, Sourpuss lets out a roar of laughter that rattles the windowpanes. You gratefully squeeze the shutter release and catch a smile that is positively beatific. And you lie there collecting the fragments of your shatered dignity and wonder why you ever decided to become a photographer in the first place—especially in prison.

"But your work has just begun. You've got some 800 rolls of film to develop, and the number of prints will run somewhere between ten and



Studio

twenty thousand. That's a lot of long days and nights sloshing thousands of 4 x 5 matte prints through innumerable pans of developer, stop and fix; and all in a darkroom no larger than a prison cell. Yet somehow you get through, and the photos are delivered.

"And there you are, walking around the prison yard, when you pass a couple of fellow-inmates, looking at their Christmas photos. 'Gee, Slugger,' one of them says, 'you sure took a good picture!'"

10:00 A.M.—Finished account of Mel Carlson's final "Christmas Photo Project." He'll be an alumnus of Southern Michigan Prison before next one rolls around.

10:01 A.M.—Secretary found missing letter opener—in my briefcase. End of report.

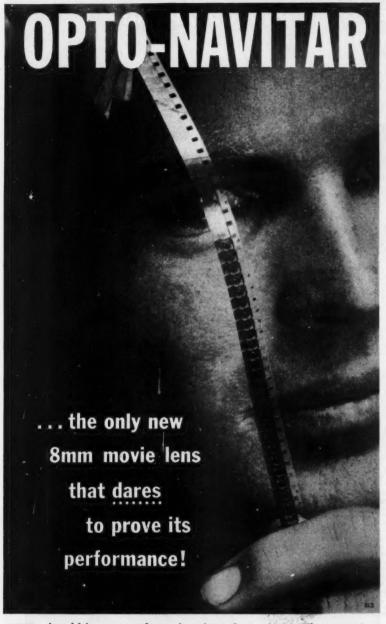
IS THE PICTURE READY YET? . . .

Looking down to the street from a fifth floor walk-up, we were fascinated by the imaginative colored chalk drawings that were being produced by several neighborhood children. The extremely high angle, the bright lines against the black macadam, the busy bent heads of the kids were too much to resist. As we made several exposures, one of the children glanced up and saw the camera, five stories high. Within a very few minutes there was a sharp knock, low down on the apartment door. Grubby and shy, his fingers dusted with chalk and clutching the hand of a smaller sister who was too thunderstruck with the adventure to talk, a small boy asked, "Is the picture ready yet?" Evidently the concept of the picture in a minute has gotten around. Unfortunately, it hasn't reached our 35mm camera yet.



14







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New Photo Books

GUIDE TO PERFECT EXPOSURE, by George and Cora Wright, 128 pages, many illustrations and charts. Universal Photo Books, New York. \$1.95

A great amount of useful information about exposure problems and the various materials, mechanisms and methods used to solve them has been compiled in this book. Some idea can be had from the chapter headings:

Basics of Exposure, What the Film Manufacturer's Leaflet Tells You, Exposure Dials and Other Aids, The ABC's of Exposure Meters, Correct Exposure Indoors, Filters and Exposure, Development and Exposure, General Electric Exposure Meters, Weston Exposure Meters, Other Meters, Lists of Meters, Film Speed Conversion Table

The authors have gone into enormous detail on each subject, perhaps slightly to the detriment of easy comprehension of the few main principles underlying all exposure techniques. However, it's apparent they didn't want to leave anything out and the information is all there.

The book is pleasantly illustrated with a wide variety of good quality photographs, and the reproduction is good for a book in this price range. Worth having.—J. W.

PORTRAIT MANUAL, by Coppel and Bomback. 291 pages, profusely illustrated. Fountain Press-Rayelle. \$9.95

One of the first objectives of any illustrated portrait book should be to present a group of outstanding photo-

Unfortunately almost every picture in this book represents a formalized, stiff, 1930ish, commercial type of portrait. The pictures are dull and dated.

Lacking a single outstanding portrait, there didn't seem to be any reason for analyzing the text in terms of how these pictures were made.-H. K. *Several editors disagree.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 28.

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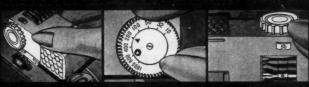
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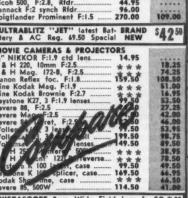
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What's Ahead?

by LLOYD E. VARDEN

A full color process using only red and white light, Do you think it's possible?



After investigating a few of the harebrain ideas floating about in photography it's difficult not to become a hardened skeptic. Ideas that don't add up on paper almost invariably prove to have no merit when put to

practical test. Yet, if you refuse to try some inventor's new procedure, regardless how wacky you can show it to be on purely theoretical grounds, you are promptly classed as a technical theorist without imagination.

Now once in a while, though, an idea is presented that sounds utterly silly but which cannot be negated in the usual step-by-step "scientific" analysis. The inventor will swear up and down that it "works in practice," but having swallowed this bait to no avail on many other occasions, one tends to turn a deaf ear to such a humdrum assurance. This is unfortunate, because any idea is worth trying if it cannot be proved unsound.

For example, if you were asked to evaluate a color process claimed to produce a full range of colors—blues, greens, yellows, reds, purples and grays—from only a red image and a neutral (white light) image you would probably smile and make a hurried exit. It's all right to be a little crazy, you would say to yourself, but when the conversation gets this crazy it's time to invoke the law of self-preservation by getting on the move.

"The Sleeping Beauty"

About two years ago Dr. E. H. Land, President and Research Director of the Polaroid Corporation, presented a lecture entitled "The Sleeping Beauty" at an annual conference of the Society of Photographic Engineers. Dr. Land was the recipient of the SPE Honorary Membership Award that year and so he probably felt obligated to come up with something out of the ordinary in his address. And he did just that! He rather startled an audience of photographic engineers—the world's proudest skeptics-by showing full color pictures on a screen from only superimposed red and white light images. Blue skies, yellow bananas, green leaves, etc., were unmistakably present on the screen.

Dr. Land explained that his "Sleeping Beauty" theme had been derived from the dormant disclosures of William Fox and W. H. Hickey who, in 1914, had shown that color motion pictures could be made by taking alternate frames with red and white light and projecting the black-and-white positive images in the same way. The results were not very satisfactorynor were Dr. Land's-in comparison to those obtainable with modern color films. But the mere fact that unexpected colors were evident on the screen led Dr. Land to propose a revaluation of color reproduction theory. At least an open mind to drastic revisions in color theory had to be maintained if photographic engineers were to avoid being trapped within thoughtbarriers created by their own prejudices on the subject.

Well, everyone went away happy in the thought that although the demonstration was cute and tricky it was just another example of a visual color phenomena that failed, like all the others, to upset established color reproduction theory. True, Dr. Land had improved the results obtainable with the process by taking his negatives through green and red filters and projecting the positives with white and red light, but still the final colors were hardly more than strong suggestions of blue, green, yellow, etc.

However, as Dr. Land noted, it is indeed satisfying to a scientist just to explore unexplained phenomena without regard for the commercial practicability of his results. At least he is free to discuss his work openly if it has no relation to the development of a new product.

On October 24, 1957 Dr. Land was presented the F. W. Brehm Memorial Medal of the Rochester Institute of Technology. When I heard that he planned to present a further discussion on the "Sleeping Beauty" theme I went to Rochester, N. Y. to see the demonstration prepared by Dr. Land.

"Sleeping Beauty No. 2"

I expected to see a slight improvement in the results, but what I saw was anything but slight. When the first color image was projected on the screen, without previous comment from Dr. Land, I turned to Harris Tuttle of Kodak sitting next to me and said, "Don't you think by projecting an Ektachrome transparency first, the visual effect of his examples will be weakened?" Mr. Tuttle no sooner agreed when Dr. Land said that all examples to be shown were made by the

(Continued on page 22)



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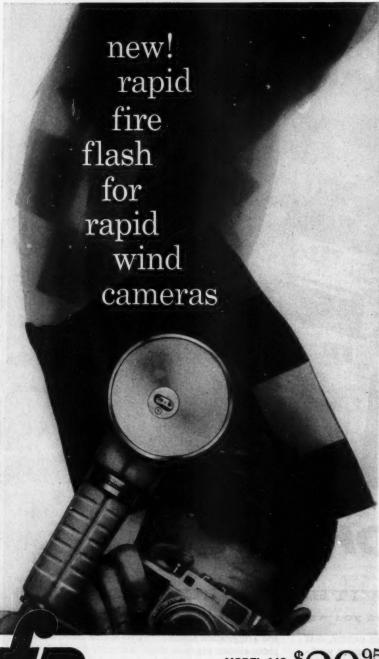


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WHAT'S AHEAD

(Continued from page 20)

process described, including the one on the screen. We quickly turned to the projector, and were astonished to see only red and white light emerging from the front of it.

I do not want to appear hysterical in describing the results Dr. Land showed in Rochester, but they were unbelievable! He had refined his camera and projection equipment to obtain almost perfect superimposing of the images, and also had adjusted the screen luminances of the red and white images to near equality. The improvement over the results shown two years previously by Dr. Land was really remarkable. The flesh colors were unusually good, and the apparent saturation of the greens, blues, yellows, etc., was so convincing that I had to turn back to the projector repeatedly to see if the audience was not being hoodwinked at times.

In my next column I shall discuss a possible theory to explain how the process works. Dr. Land seems to think that human color vision contains elements which are throw-backs to an original, less complex visual system, such as still possessed by certain lower animals. He may be right, but I believe there is another approach to explaining the process.—THE END

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NEW PRODUCTS

(Continued from page 26)

a Zunow 13mm f/1.1 lens. Lenses are interchangeable with all D mounted lenses. Other features of the camera are: 8, 16, 24, and 32 fps speeds; red warning signal when film is expended, built-in exposure computer, footage indicator, and pistol grip. Price of the Elmo 8AA, with Elmo 13mm f/1.1 lens, pistol grip and wrist strap, is \$99.50. Price with the Zunow 13mm f/1.1 lens is \$129.50. For more information, write: BROCKWAY CAMERA CORP.

New Makro-Kilar 40mm f/2.8's

If high speed and ability to get really close to your subject are demands you make of a lens, you may be interested in two new Makro-Kilar lenses. Both are Makro-Kilar 40mm f/2.8 lenses of 4-element design. The Makro-Kilar E permits focusing as close as 4 in., while the Makro-Kilar D has a range from infinity to 2 in. Angle of view of both lenses is about 54. They have preset diaphragms, and in addition to depth of field markings, a scale indicates reproduction ratios and extension exposure correction factors. The new Makro-Kilars are designed for 35mm single-lens reflex cameras, as well as 16 and 35mm movie cameras. They are available in mounts for the following cameras: Alpa Alnea, Alpa Reflex, Edixa-Reflex, Exa and Exakta, Mecaflex, Pentacon, Praktiflex (pre-war models only) and Rectaflex. The Makro-Kilar E sells for \$119.95, while the Makro-Kilar D is priced at \$139.50. For additional information, write: KLING PHOTO CORP.

Eastman Adds to Paper Line

Eastman Adds to raper line

Eastman Kodak has announced the addition of two new surfaces to its group of Polycontrast papers. They are Kodak Polycontrast Paper G, a double-weight, cream-white fine grained paper; and Kodak Polycontrast Paper Rapid F, double-weight, glossy paper. The G Paper, primarily for commercial and portrait photographers, has a double-weight fine-grain lustre surface. Rapid F was created for magazine, newspaper, and illustrative photographers. For additional information, write:

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with a Schneider
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f/4.5 lens for 1.4 to
8.5 X magnification, and Schneide
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for magnification
of 35mm film from
3.9 to 14 X. Larger

for magnification of 35mm film from 3.9 to 14X. Larger magnifications are possible by ignoring the "autofocus" feature and setting the controls by hand. You can operate the Primos with one hand. The titt-back head is supported by a parallelogram bridge construction with spring counter balance, making it easy to raise or lower to any position. A special focusing adjustment rod allows autofocusing with any enlarger easel. The enlarger has a double condenser and adjustable light source, plus a built-in distortion correction mechanism. Accessories include Newton ring-free negative carriers, masks

for smaller film sizes, and a filter drawer for color work. Price of the Primos 2½ x 2½ Autofocus turret enlarger is \$289.50. For additional information, write:

KARL HEITZ, INC. 480 LEXINGTON AVE., NEW YORK 17, N. Y.

Premier Versatile Titler



The new Premier Versatile titler is designed for the new turret type cameras without removable lenses. It can be

without removable lenses. It can be used with 8mm cameras with lenses whose focal lengths range from 10 to 13mm, or 16mm cameras with 20 to 26mm focal lengths. The titler consists of a flat platform that permits adjustment of lens-to-title distance. Title cards are slipped into the card holder at one end of the titler. The titler has a close-up attachment holder, close-up attachment, eight title cards and mounting equipment for your camera. Price is \$6.95. For additional information, write: PHOTO MATERIALS CO.

Variable Focus Projection Lens

The Filmovara is the first variable focus movie lens for 8mm projectors. Its focal length can be varied from 15 to 20mm. When set at 15mm the lens will fill a 40-in. screen at a distance of only 11 ft. To produce an equally large image with the standard 1-in. projection lens commonly found on 8mm projectors, the projection distance must be more than 19 ft. You change the focal length of the lens by turning the fluted collar at the front of it. Thus,



the limited projection distance found in small rooms can be overcome. The lens is available on Bell & Howell Regent projectors with reverse projection, and on the new Monterey with gear-driven arms. Price of the Regent, with Filmovara, is \$194.95, and for the Monterey, \$114.95. For additional information, write:

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The Sekonic Leader Deluxe II photoelectric exposure meter (Model 36) has a hinged booster cell permanently mounted in the meter body. The meter measures

cell permanently mounted in the meter body. The meter measures only reflected light, but provides correct exposure for three levels of illumination. In bright light a kinged baffle covers the main photocell. Light enters through a slit. The baffle opens for dull lighting conditions. If the meter needle fails to register, pressing a button brings the hinged booster, recessed in the body, into position. The combined effect of the two cells is said to increase the meter's sensitivity by at least 100 percent. Red, blue and black markings on the calculator dial indicate bright, dull and dim light settings, respectively. The proper color mark is aligned with the meter needle by turning the calculator dial. The meter is calibrated for exposure indexes from 6 to 12,000, shut-

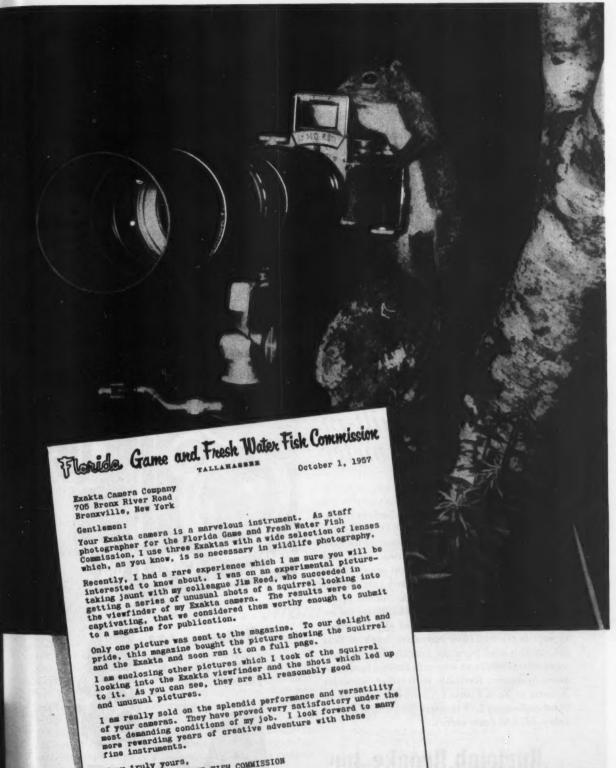
Exakta

camera owners represent every field of activity . . . industry, science, medicine, education, and government. Here is a partial list of Exakta camera owners from the Exakta Registry File:

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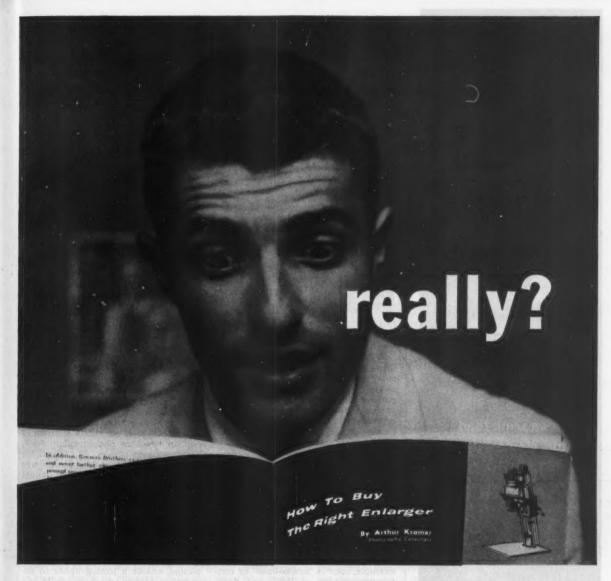
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the LARGE CAMERA

by ANDREAS FEININGER

Staff Photographer for Life Magazine

What constitutes a "good" photograph? Part II of a four-part analysis.



If I were to judge a photo exhibition or competition, I would begin by dividing the pictures into three groups: 1. Those I would reject, 2. Those I would reject, 2. Those I would render to r hanging or "honorable men-

tion," 3. Those to which I would award prizes. And this is how I would define the three groups:

1. The rejects. Here belong all those photographs which fail to adequately represent typical characteristics of the subject. For example, black-and-white photographs of colorful flowers, birds or butterflies are entirely valueless as representations because they fail to convey one of the subject's most important characteristics, color.

2. The average adequate picture. Here belong all those photographs which convey more or less the same impression that an observer would have received had he seen the subject at the moment of exposure. In pictures of this kind, "unphotographable" qualities such as color (in black-and-white pictures), three-dimensionality, depth, motion, etc. are adequately "translated" into photographic terms (for example, color is "symbolized" by contrasting shades of light and dark, three-dimensionality by perspective, depth by restriction of sharpness in depth in conjunction with selective focusing, motion by controlled blur). Typical examples of photographs that belong to this group are the majority of record shots, photo-illustrations and good, competent amateur photographs. Such pictures are highly useful and adequate for many purposes, but they are rarely exciting because they tell nothing new to anyone who is familiar with the subject.

3. The creative, stimulating photograph. Here belong all those photographs that give us more than we normally would have experienced had we been present at the moment of exposure. For example: a fleeting expression of strong emotion overlooked in the excitement of an exciting moment, a distant skyline brought close in a telephotograph, the structural beauty of minute forms of nature unveiled in extreme close-ups, the ar-

tistically satisfying arrangement of interesting forms revealed through sophisticated composition and bold cropping. In short, all those photographs produced thoughtfully and imaginatively by those who use their cameras as instruments for making discoveries in the realm of vision.

The contribution of the 4×5

Up to this point, everything said applies to photographs without regard to the kind of camera they were made with. But once one takes the step from theory to practice and considers the making of the kind of creative, stimulating photograph defined above, the question of which type of camera to use becomes immensely important.

As explained in a previous column, no camera exists as yet which can do "everything" equally well. This fact, of course, applies to the 4 x 5 as well as to any other type of camera. Although more versatile and adaptable than any other type, the 4 x 5, too, is a "special" tool, eminently suitable to certain types of photographic work, less suited to others. For example: although some 4 x 5 cameras are equipped with rangefinders, it would be foolish to attempt to use such a camera for shooting a candid story on people. Although it can be done, it would be doing it the hard way since small cameras are much better adapted to this kind of work.

On the other hand, the 4 x 5 has qualities which, imaginatively exploited, enable a photographer to accomplish things which he could not do, or do as well, with any other kind of camera. For this reason, to do his best, and to do justice to the subject he wishes to depict, a photographer must realize that the large camera has limitations as well as advantages, that certain subjects are better shot with other types of cameras, and that best results are always achieved if camera characteristics and subject characteristics go together as naturally as ham and eggs. As far as the 4 x 5 is concerned the following are the more important of these combinations:

Close-ups and freedom from parallax. No better camera exists for close-ups of inanimate subjects than the 4 x 5. It is ground glass-equipped for direct focusing and is free from parallax. A complete unit requiring no complicated, expensive accessories such as reflex housings or special close-up attachments, the 4 x 5 makes taking the most intricate close-ups a pleasure.

(Continued on page 107)

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modern COLOR

by NORMAN ROTHSCHILD

Color corrected lenses: what they are, what they do; how to test for chromatic aberrations.



What is a "color corrected" lens? During my perambulations of the past several months I have put that question to a number of amateur photographers-and come up with a surpris-

ing number of wrong answers. Few even realize that a color corrected lens is as important to sharp black-andwhite pictures as it is to color.

Of course, most modern lenses, even the least expensive, are color corrected —although obviously you can't expect as much in the way of color correction from a three-element lens as you can from a six or seven-element lens like a Xenon, Quinon, Heligon, Solagon, Sonnar, Summicron, Nokton or Ultron.

Characteristic behavior of light

To understand color correction it's first necessary to know how light behaves. We are all no doubt familiar with the fact that visible light is composed of an entire rainbow of colors, ranging from red to violet, known as the visible spectrum. When "white" light passes through a lens, it is bent or "refracted," the amount of bending (index of refraction) changing from color to color. Therefore, as illustrated in the figure opp., each color will focus on a different plane.

This means that if, for example, a film is placed at "green" behind an uncorrected lens, then the blue and red rays will cast an out-of-focus halo around the sharply focused point. In black-and-white photography it simply results in unsharp pictures. With color film it can also result in unpleasant color fringes around the contours of your subject.

If we study our drawing further, it will become apparent that if each color is brought to focus on a different plane, then each has its own focal length and each will produce a slightly different image size. Correction for this difference in magnification is relatively simple for those rays which pass through the lens head on, or parallel to the lens axis (as shown in the figure). This is known as correcting for longitudinal chromatic aberration.

When light rays pass through a lens obliquely, the degree of magnification for each color is different in the center of the picture than it is at the edges. This is known as lateral chromatic aberration. It manifests itself as unpleasant color bands near the edges of objects. It is most pronounced in images near the margins of the picture. It is particularly disturbing when images have to be printed in register, as in Dye Transfer printing, in photomechanical reproduction, or in any work of a precise nature.

Color correcting a lens for the faults just outlined (plus others too numerous to take up here) is accomplished by combining two or more lens elements in an optical system. Each element is made of glass having different optical properties.

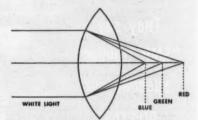


Diagram shows, in simplified form, what happens when "white" light passes through single-element lens, focusing component colors on different planes.

A photographer who suspects that his older model camera has an uncorrected, or poorly corrected, lens can make a few simple tests which will settle the question once and for all.

Test for longitudinal aberration

1. Using color film, photograph a brick wall with pronounced white mortar lines. The transparency yielded by a well-corrected lens will show clean mortar edges, while an uncorrected one will give you degraded white and color fringes.

2. On the same roll of film, shoot a white window frame. If your lens is

Author's Note: This month's column was inspired by an interview with optical expert Dr. A. W. Tronnier. He is designer of such Voigtlander lenses as the Color-Skopar, Color-Heliar and Apo-Lanthar. These lenses incorporate a high order color correction in which equal resolution is achieved for each primary color. Previously, he spent 20 years in association with Jos. Schneider and Co., where he was responsible for the development of the Xenon and Xenar lenses, among others.

uncorrected, the result will appear flared, poor in contrast and show various color shadings-as opposed to the sharp, pure rendition provided by a color corrected lens.

3. This test, also to be shot on color film, is especially important if your lens is used a great deal for close-ups. Photograph a few white cotton threads against a dull, black background. If color correction is good, the threads will be sharply defined in the transparency. In an uncorrected lens, fringing will be apparent, getting progressively worse toward the picture edges.

Testing for lateral aberration

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1. Again, photograph white cotton threads against a black background, this time using black-and-white panchromatic film. Make three shots: one through a Wratten No. 29 (red) filter. one with a No. 61 (green) filter, and the third with a No. 49 (blue) filter. (Gelatin filters are best since they don't change lens focus appreciably.) Put your camera on a tripod and make absolutely certain that you don't jar it out of position when you change filters. If your lens is free from lateral chromatic aberration, then the three resulting images will be of equal size and easily superimposed on one another. Use a light box for viewing.

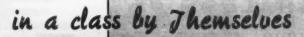
Another problem: color cast

A completely different problem, often confused with color aberration, is that of a lens which produces color transparencies with an overall color cast. In practice, for example, a photographer may find his normal lens making warmer or yellower color shots than say, perhaps, his telephoto. In all likelihood this difference is due to residual color in the various glasses needed to construct each optical system currently in use.

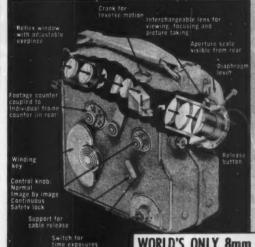
While lens makers do try to make lenses as "neutral" as possible, the final choice of glasses is dictated by the number and types of optical corrections which are to be made. Some makers, such as Schneider and Steinheil, utilize lens coatings of varying thicknesses to "neutralize" any decided color cast. Other manufacturers probably will be following the same practice before long.

If you find one of your lenses giving an unnatural color cast to your transparencies, you can make your own correction by using CC (color compensating) or light balancing filters. A lens with an overly blue transmission can be corrected with a yellow filter, while a too-warm lens may require a blue filter to correct it.

As a basis for selection of the proper filter, try one which visually corrects an off-color transparency when they are viewed together. The extreme highlights should be ignored when comparing this visual correction with a "normal" transparency. Variations from the norm are also more easily detected in the pastel than in the rich pure colors.—THE END







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35MI

by JOHN WOLBARST

Controversial LVS: Some experts are taking pot shots at the system. They're hitting the target but missing the point.

Arrows have been flying recentlyverbal ones, that is-and the target has been the LVS (or EVS) system of exposure control. In case you have missed hearing about LVS-EVS I'll review it very briefly.

LVS is the name of a new concept in exposure control, which first appeared in 1954 on Synchro-Compur shutters made by F. Deckel, Munich, Germany. LVS means "Light Value Scale" (also known as the EVS-Exposure Value Scale), the "Scale" being a series of numbers (usually 2 to 18 or 19) spaced equidistantly on a segment of the shutter speed or f-number control ring.

The Scale is really a photographic shorthand. Each LV-EV number is an abbreviation for a precise, specific, unchanging amount of light which passes through the lens as the result of a certain combination (or combinations) of size of lens opening and length of time the shutter blades stay open.

Ordinarily, we would describe such a combination in terms of f-numbers and fractional second shutter speeds. With LVS-EVS it is done with a single number.

For example, EV 16 means the same exposure as 1/125 sec. at f/22 (and 1/250 at f/16, or 1/500 at f/11, or any other combination which adds up to the same amount of exposure).

Regardless of what film type or camera you are using, the meaning in terms of exposure of any LV-EV number never varies.

The system simplifies photography. Your LV-EV calibrated meter shows only a single scale of numbers (it may run from 1 to 22). You take a reading, the meter recommends a single EV number and you set a control on the camera to that number. You then glance at your shutter speed to see if it is suitable for the conditions under which you are working. If it is not, you simply swing the shutter speed control to the setting you wish. An automatic cross-coupling of the shutter speed and lens opening controls adjusts the lens opening so that the total exposure remains the same, even though you may have altered the shutter speed quite radically. In my opinion, this automatic coupling is an essential part of any set of LV-EV controls.

I believe that I was the first person

in this country to write fully about LVS (MODERN, July, 1954); from the moment I clapped eyes on Deckel's shutter I felt that it was an enormous advance in making correct exposure easier for all.

But some other people don't think so. Among the archers who have been letting fly recently are two well-known photographic writers with large audiences, and they are entitled to their opinions. I haven't the space to reproduce all their complaints but in part they are listed below.

What they don't like

There's no need to change from the conventional f-number, fractional second system. "The f-system is really not that complicated; nor is the EV system so much more simple." (I dissent. Nothing holy about f-numbers, and I dare say that a number of people who are supposed to know photography couldn't begin to give an accurate, coherent, easily understood explanation of what the f-system really means.)

the EV system really makes very little sense, from a simplification point of view, unless the f-stops and shutter speeds are eliminated." (Not necessarily; see my photos.)

"The biggest fault of the Exposure Value System lies in the fact that it is applicable only to those cameras employing leaf-type shutters." (Tough on tocal-plane shutter camera owners, if true, but leaf-type shutters are and will continue to be on the vast, overwhelming majority of cameras.)

An EV number may stand for several combinations of f-number and shutter speed, and although the total exposure is the same the photographic results are widely different. For example, EV 11 stands for at least eight combinations varying from ¼ sec. at f/22 to 1/500 at f/2. Thus, saying that you made an exposure at EV 11 doesn't tell anyone else anything worthwhile. (Almost a point here, but unimportant.)

The imitations of LVS

Since its first appearance, the LVS idea has spread around the world. Unfortunately, some of its manifestations have been crude imitations, presenting an apparent likeness to the real thing but not giving the benefits.

Even on those cameras using the Deckel Synchro-Compur shutter, the arrangement of the LVS system and

(Continued on page 42)

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35MM

(Continued from page 38)

its controls has sometimes been badly thought out, so that the real benefits of the system were outweighed by the inadequacies of the mechanical contrivance itself. In my opinion, this was due to trying to tack the idea onto an already overcrowded mechanical package, and I have always felt that LVS-EVS would never make its benefits fully felt until shutter and lens controls were designed specifically for LVS. Now this is happening. The first examples are in some of the new medium priced, behind-lens-shutter 35mm cameras coming from Germany. My illustrations show how nicely LVS operates on one of the Wittnauer Professionals. But look at the magnificent new Hasselblad, described in the last issue of MODERN. It has the identical system. And many more cameras are coming in similarly equipped.

I have tried virtually every variety of LVS and EVS controls that has ever been offered on a camera in this coun-

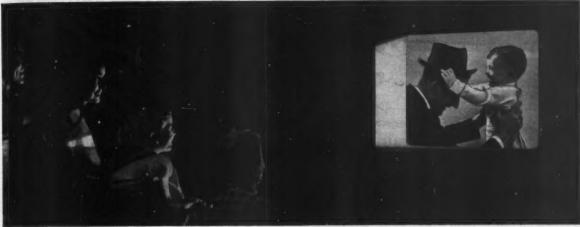
(Continued on page 46)



1. TYPICAL LVS CONTROLS: Starting at camera body, knurled shutter speed ring set to 1/500 sec.; LV-EV scale of numbers from 2 to 18 (here setting is EV 15); focusing ring and footage scale (at 10 ft.) with automatically moving zone of sharp focus markers. EV control ring is in "coupled" position, providing mechanical link between shutter speed and lens opening controls.



2. MAKING A SETTING; LV-EV scale is "uncoupled" by lifting straight out and turning to desired number (here EV-13, common setting for color outdoors). EV control ring also actuates lens opening, but f-numbers are on opposite side of lens mount and ordinarily would be used only for computing flash or time exposures.



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	90mm f1.8 Angenieux 97.50 100mm f4 Canon 47.50
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35mm f1.8 Nikkor _129.50 50mm f3.5 Nikkor _ 37.50	135mm f4 Hektor chrome 97 50
50mm f3.5 Elmar 39.50	135mm F4 Canon 54 5

LENSES

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Retina Reflex instead of Retina IIIC, page Fo

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35MM

(Continued from page 42)

try. As I've pointed out, the badly designed ones can be a horror to use, but that's not the fault of the LV-EV system. The fault lies in a poorly designed camera. On the other hand, the well-planned LV-EV controls have given me a pleasant, new freedom in picture taking, speeded up my operations, made it much simpler and more fun to teach a beginner how to get good results with a fine 35mm camera. Take a look at the photos showing these controls. And if you have some ideas or complaints about LVS-EVS. write in.—THE END



3. CHECK THE SHUTTER: Although EV 13 is "correct exposure," shutter speed of 1/15 sec. (here) is obviously impractical for outdoor snapshooting.



4. AUTOMATIC ADJUSTMENT: Grasp shutter speed ring and turn to desired speed (here 1/125). Coupling through LV-EV scale automatically opens lens so exposure remains constant despite shutter change. Zone of sharp focus markers here and in photo 3 show how these controls keep you constantly advised of what will be in focus. If you know this, why worry about what f-number you're using?

CONTESTS

The Paraplegia News has announced the First Annual Wheelchair Photographic Contest, which is limited to people with disabilities of a permanent nature who are confined to wheelchairs.

There are 61 prizes consisting of photographic equipment and household items. Any number of pictures may be submitted. Deadline is February 28,

Official entry blanks can be obtained by writing the Paraplegia News, Stroudsburg, Pa.



the happiest couple in town

Tom's using the Yashica-Mat Ellen gave him for Christmas. From the first shot he took, Tom knew this was a camera he always wanted. "What a gal, that Ellen. Didn't know a thing about cameras. But she sure came up with a winner in the Yashica-Mat. Fully automatic operation... great lenses... terrific range of shutter speeds...wonderful features...and that field lens focusing screen is sensational."

Ellen's using her new Yashica LM. "Tom's a dream. I

never knew it was so easy to take good pictures. Now we go out and take 'picture stories' together. And I don't even have to bother Tom with settings, thanks to that, uh...thing-a-majig that measures the light and shows me the correct exposure."

How about you? Get in on the fun of twin-lens photography the Yashica way. There are four great models to choose from. See for yourself — wherever fine cameras are sold. Yashica Inc., 234 Fifth Ave., New York 1, N. Y.

YASHICA

Yashica A \$29.95, case \$6.00 Yashica C \$46.50, case \$8.00; Yashica LM \$59.95, case \$10.00; Yashica-Mat \$75.50, case \$10.00.



Oue to the introduction of a 1958 model, we are offering a limited number of the famous SPIRATONE Model Daux. Wickeangle Lense—thousands of which were sold at much higher prices—including adapter (same your camera, medal) at this fabulously low closeout price. Shipg. Chip. 25c

MAGNIFYING HOOD \$2.95 PPD FOR ALL TWIN LENS REFLEX CAMERAS

vin magnifier makes possible accurate focusing and imposing of entire groundglass image with BOTH EYES id at comfortable distance, while protecting ground-



WITH CLEAR CENTERSPOT FOR EASY FOCUSING
A flat thin Fresnel ring plate which fits over groundglass in your
reflex camers, greatly increasing prilliance of viewing image, making
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No installation—just drop fieldlens onto groundglass. Petabald.

35MM FOR ALL TWINLENS CAMERAS

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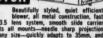
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VIEW/RANGEFINDER 35MM CAMERAS MAKE A COMEBACK!

by Bennett Sherman

and John Wolbarst

Project & Research Engineer, Farrand Optical Co., New York



THERE'S BEEN A REVOLUTION in the design of 35mm cameras. Credit the Leica M-3 for sparking it. For it was this camera which, in the Spring of 1954, first presented the features that have saved the view/range-finder camera from stagnant design obsolescence, changed a hard-to-sight, awkward-to-view, accessory-laden device into the modern view/rangefinder camera.

What do we mean by a "modern" view/rangefinder? Well, here are a few of the features, some of which are now appearing even on inexpensive 35's.

The view/rangefinder eyepiece is big—so big that even people with eyeglasses can get centered on it with no trouble.

The images are brighter than ever and they are large, ranging from 70 percent of life size to virtual life size.

The field of view is brightly outlined by an illuminated frame—again, no trouble for eyeglass wearers.

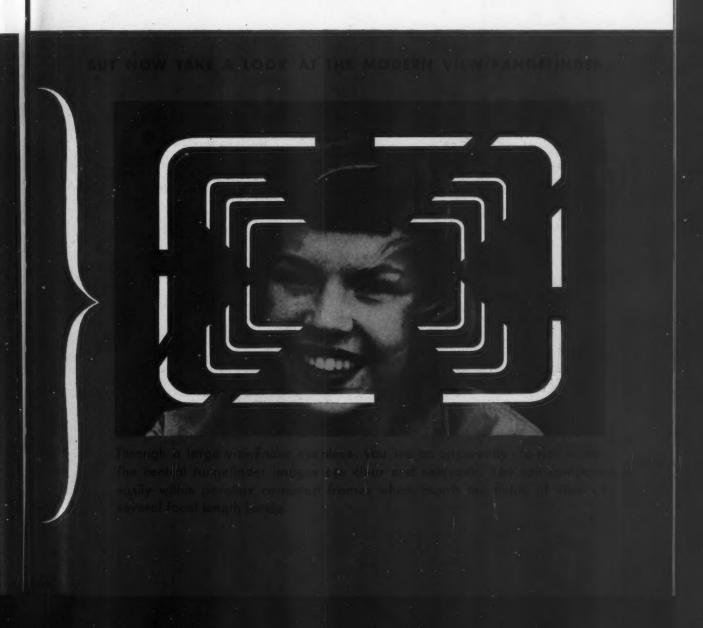
The illuminated viewfinder frame is linked to the rangefinder so as to provide automatic parallax com-

pensation when focusing. This is certainly a great help.

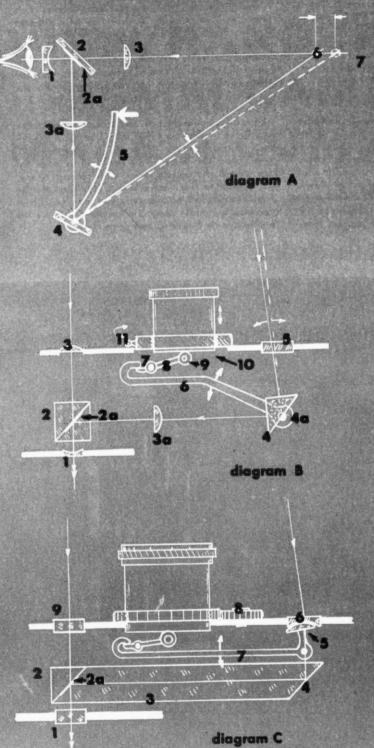
Interchangeable lens cameras have several such frames, each covering the field of view of a different focal length lens. There is an automatic (Leica M-3) or manual (Agfa Ambi Silette, Nikon SP) means of matching the frame (and the scene in the view/range-finder) to the field of view of the lens in use. Thus, no more need to carry accessory viewfinders which make you switch madly from rangefinder to viewfinder and back again to focus and sight.

Of course, not every new 35mm camera has all the features we've mentioned. But there's hardly a new 35 from Germany, Japan or the United States which doesn't show the efforts of its designers to make the view/rangefinder camera easier, more pleasant to use.

How do these new systems work? How accurate can a view/rangefinder be? How do you test one? These questions, and many more, are answered here for the first time on the following four pages.



THESE SPECIALLY DRAWN SCHEMATICS EXPLAIN THE BASIC



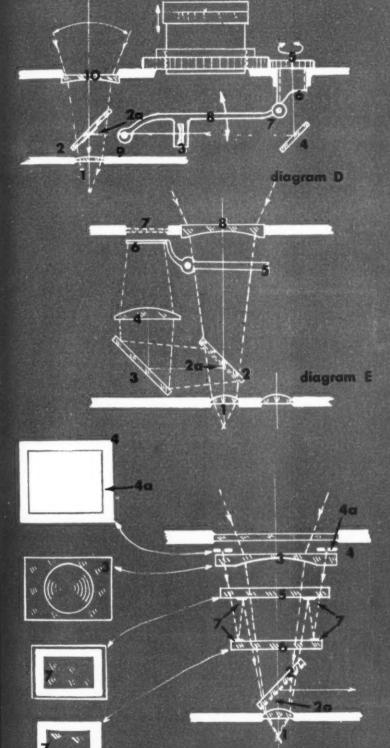
BASIC PANGEFINDER: Eye at eyelens (1) seet target from two directions at once. One sight is via partial mirror, or beamsplitter (2), and image magnifier (3). Mirror's front (2a), usually evaporated metal film, turns other sight through magnifier (3a) to full mirror (4). Focusing lens moves arm (5), pivoting (4) and shifting line of sight. When both sight lines coincide at (6) lens is focused. Distance 6-7 represents human eye error, inherent in even "perfect" system.

simple PRISM TYPE: In Leica IIIg one sight is from eyelens (1) via beamsplitter cube (2), two triangular prisms cemented with partial mirror surface (2a) between, out magnifier (3). Other sight is deflected by mirror film (2a) through magnifier (3a) to back surface mirror (4a) on pivoting prism (4), out (5). Focus knob (11) turns lens mount farcing focusing surface (10) against roller (9) on arm (8), pivoting at (7), actuating lever (6) which swings (4) and line of sight.

CONTAX TYPE: from eye window (1) one sight is through triangular prism beamsplitter (2), out (9). Other sight is turned by mirror film (2a) between (2) and (3), through (3), solid parallelogramic glass bar (Rhomb prism) to right angle mirror surface (4), out wedge prism (5) and (6). Wheel (8) focuses lens, actuates arm (7), pivots one lens of wedge (5), varying its angle and thickness, thus shifting line of sight.

FEATURES OF WELL KNOWN 35MM VIEW/RANGEFINDERS.

diagram F



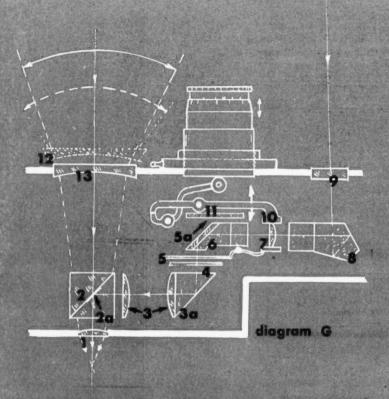
SWINGING LENS TYPE: On Argus C-44, one sight from eyelens (1) is through beamsplitter (2), out minitying lens (10). Other sight is bent by mirror (2a), passes through minifying lens (3) to fixed mirror (4), out tubular opening and window in cam (6) and focus wheel (5). Turning (5) rotates lens mount; it also turns cam (6) displacing follower (7) on arm (8) pivoted at (9), causing lens (3) to swing across one line of sight, thus shifting that line of sight.

FRAME FINDER, PARALLAX COR-RECTING: On Leica IIIg field of view is seen from eyelens (1) through beamsplitter (2), out (8). Frosted window (7) illuminates frame in mask (6). As rangefinder is focused, arm (5) moves frame (6) to compensate for parallax error. Tiny frame image (6) is magnified by lens (4), reflected from mirror (3) to beamsplitter mirror surface (2a) to eyelens (1). Thus, automatically parallax compensated frame is superimposed on field of view.

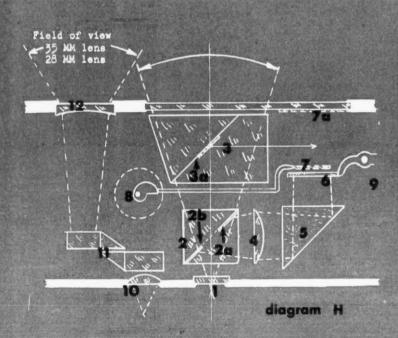
RETINA titc SINGLE FRAME VIEW/RANGEFINDER: One rangefinder sight is from eyelens (1), deflected off beamsplitter surface (2a) to rest of rangefinder. Other sight is from (1) through beamsplitter (2), through front lens (3) ground in flat glass plate and out. Light enters frame (4a) in mask (4), passes clear glass (5), is reflected twice by aluminized strips (7), through clear glass (6) and beamsplitter (2) to eyelens (1). Frame (4a) is superimposed on riew/rangefinder field. This special type of view/rangefinder does not have automatic parallax correction.

Continued D

MODERN 35MM VIEW/RANGEFINDER HAS MANY FEATURES.



LEICA M-3 MULTI-FRAME, PARALLAX CORRECTED, VIEW/RANGEFINDER SYSTEM: Basic field of view is for 50mm lens. When 35mm wide-angle Summaron is mounted, auxiliary negative (minifying) lens (12) attached to Summaron's mount fits over viewfinder exit window (13), showing 35mm field. One line of rangefinder sight is from eyelens (1) through beamsplitter (2), out (13). Other sight is deflected from mirror film (2a), through magnifiers (3), bent at prism (3a), passes through clear areas in center of frame selector (4) and frame mask (5), is bent again by cutting-tool-shaped prism (6), passes through swinging lens (7), is deflected 90° by pentaprism (8), out (9). Multiple frames (50, 90, 135mm fields) are superimposed on view/rangefinder as light enters frosted glass (5a), passes around prism (6), lights clear frames in mask (5), is carried through prism (3a) and magnifiers (3), and deflected by mirror (2a) to eyelens (1). As lenses are interchanged, sensing mechanism moves frame selector (4) to proper position. As lens is focused, arm (10) pivots at (11), swings lens (7) shifting rangefinder line of sight; linkage also moves frame mask (5) for automatic parallax compensation.



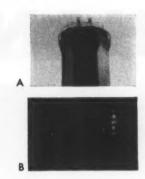
NIKON SP DUAL FINDER, MULTI-FRAME SYSTEM: Fields of 28mm and 35mm wide-angle lenses are black etched on front lens (12) of secondary viewfinder, carried through prisms (11) to eyelens (10). No rangefinder in this part of system. Main view/rangefinder uses two cube beamsplitters. Rangefinder sight line from (1) is through clear area (2b) in mirror (2a) of viewfinder beamsplitter (2), splits at mirror (3a) in rangefinder beamsplitter (3), continues out and through rest of rangefinder. Multiple frames (50, 85, 105, 135mm fields) are superimposed on view/rangefinder field as light enters frosted glass (7a), passes frame mask selector (7), illuminates clear frames in mask (6), is bent 90° by prism (5), passes through magnifier lens system, shown simplified as single lens (4), is deflected to eyelens (1) by mirror surface (2a) which surrounds but does not interrupt field of view coming from rangefinder beamsplitter (3) through opening (2b). Selector knob (8) permits choice of various frames. As lens is focused, parallax compensation arm from rangefinder (9) moves frame mask down and sideways, for automatic correction.



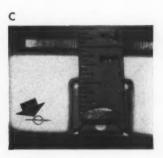


FOUR SIMPLE TESTS WILL REVEAL RANGEFINDER INACCURACY.

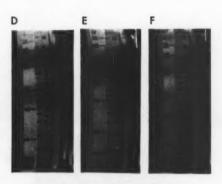
1. LATERAL AND VERTICAL COINCIDENCE: When set to infinity and aimed at a distant, sharp edged target, the rangefinder should show only a single target image. If you see a double image laterally (photo A), this may indicate merely a minor maladjustment in the rangefinder, or damage to the camera and/or rangefinder mechanism requiring major repair. Photograph the target on a fine-grain film, at maximum aperture. Also do the close range checks below, but if the images are far out of the coincidence at infinity, a rangefinder is unlikely to be accurate at other distances. With camera horizontal, images should coincide vertically at all distances. If not (photo B), repair is needed. This may be a minor job, or major work.



2. CLOSE RANGE ACCURACY: Distance scales engraved on lenses are usually quite accurate, so a rangefinder's accuracy can be checked against these scales. Set the camera on a sturdy tripod 10 ft. from a sharp edged, flat target, measuring carefully from the film plane mark on the camera (arrow, photo C). If there's no film plane mark, open the camera's back or bottom and measure how far the film plane is from the outside of the back. It's usually about ½ to ¼ in. Set the lens to the 10 ft. mark, examine the target in the rangefinder. Images should coincide. If not, try the test below. Repeat at 4 ft. Back up these tests with photos at widest aperture.

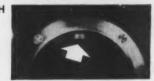


3. LOOSE MECHANISM: At 10 ft., measured from film plane, focus carefully on sharp edged target, rotating focus knob from infinity. When images coincide, distance scale should show 10 ft. (photo D). Repeat, rotating from 3½ ft. (or closest scale mark) until images coincide. Scale should again be at 10 ft. mark. If results look like photos E and F, rangefinder may be badly worn or damaged. However, keep in mind the limitations of your own eye in getting the images to coincide exactly. These checks should also be backed up with photographs shot at widest aperture.



4. VISUAL CHECKS FOR CONDITION. Rangefinder images should be bright, sharp edged and with moderate to high contrast. If cloudy or streaked with colors, parts may be dusty, oily, or deteriorating. If lenses are interchangeable and have focusing mechanism similar to Leica type, examine edge of focusing surface (arrow, photo G) for nicks, roughness, etc. which can throw off range. Follower roller (arrow, photo H) should rotate freely, be free of rust, nicks, etc. Rangefinder should focus through entire range with sense of smooth, precise control, and without intermittent resistance or looseness. Develop the roll of film in a medium fine-grain developer. With a magnifier, or carefully made enlargements, check that lens, as well as rangefinder, is in sharp focus at infinity, 10 ft. and 4 ft.

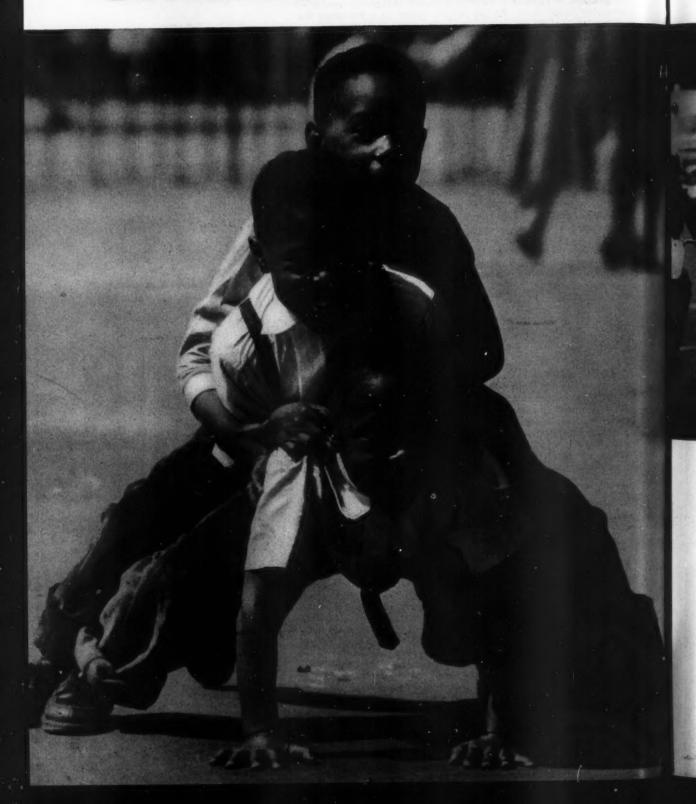




Continued On Page 109

for the intimate approach...

HAND HOLD



A LONG LENS



Opposite, Carl Purcell, Exakta, 300mm Novoflex lens. Above, Maynard Frank Wolfe, Leica M3, 300mm Novoflex lens.

WHO SAYS you can't hand hold a long lens? True, we've been saying it for years—but long lenses, and their uses, have changed. Several years ago the most adventurous of that adventurous breed, the 35mm users, dared hand hold lenses of no more than 135mm in focal length. The weight and bulkiness of long brass-mounted lenses made tripods a necessity. And as long as tripods were indispensable, there was no need for these lenses to focus closer than, say, 20 feet. They were used to shoot landscapes and cityscapes; for inanimate, immovable subjects; and in situations where action took place far from the closest possible shooting position.

Now professionals are hand holding lenses between 180mm and 300mm in focal length. The results: excellent. These new lenses are lighter and better balanced; they are faster. The new, faster films too have made a difference. Camera movement is minimized when you can use higher shutter speeds, and when the camera itself is light and easy to handle. Most important factor in the new long lens approach is the fact that these lenses are built to focus closer than the older models: Some as close as five feet.

These changes in the design of long lenses for 35mm cameras have enabled photographers to use them in new ways. They are used for people as well as landscapes, for portraits as well as sports. They give the photographer a new way to unobtrusiveness. You can stand back from a crowd and isolate things happening within it. You are not confined to overall coverage—or to the alternative of actually moving in close to your subject. Your photographs may seem to be close-up—while actually they were taken from across the street or from the opposite side of a playground. You can stand back and stay out of the situation, while the long lens, in

WHAT FOCAL LENGTH DO YOU WANT? HERE'S HOW FOUR SEE ONE SCENE









58mm 180mm

240mm

300mm

effect, takes you there. Photograph of children in a playground, page 56, was taken with a 300mm Novo-flex Follow Focus lens on an Exakta camera. The photographer shot from a distance of several hundred feet. Although the children were aware of him—after all, a 300mm lens is not invisible—they were not inhibited by the picture taking situation as they might have been with the photographer a few feet from them. The maneuverability of this long lens-camera combination enabled the photographer to follow the action easily.

Although long lenses have been used for some time in sports photography, there has been a change in their application. The old, standard technique was to set up the camera—aim it at some point on the field—and shoot when chance placed action there. Now the photographer, free from tripod and with better means of focusing, can follow action around field or track easily. Motorcycle drivers rounding a turn, page 57, were shot from about 300 feet with a 300mm lens. In this situation it was obviously impossible to come close in for an intimate photograph. Not without risking life, limb, and camera. And if the photographer had used a normal lens from his side-lines vantage point, the cyclists would occupy a tiny area in the middle of the frame.

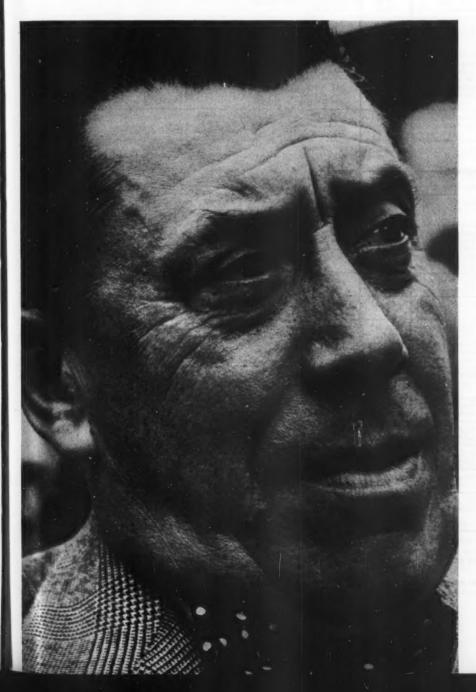
Perhaps the most important new use for long lenses is for portraits. Especially for portraits of strangers, or people in crowds. Certainly you don't need a long lens to take portraits of your family or friends. They are used to you-and your camera-and you can come in close enough to fill the frame. Strangers, on the other hand, may be camera conscious. They often find it easier to relax when the photographer is farther from them. Professionals are finding these lenses a great aid for shooting in crowded places, where it isn't possible or desirable to come within a few feet of the main subject. With longer lenses they can stand back-and at a distance of eight to 15 feet fill the frame with a head shot. Photographs opposite were taken at a party for representatives of the foreign press given by Mike Todd. Fernandel, the French actor, and Elizabeth Taylor, sat with the press. Here: a once in a lifetime opportunity

for portraits. But impossible to make them without a longer-than-normal lens. The photographer was about ten feet away—and could come no closer. He switched from a normal, 50mm lens to a 180mm, and clicked off a series of full head portraits of Fernandel and Taylor.

In use, lenses longer than 135mm must be used with a reflex viewing system, that is, on single-lens reflex cameras, or if on rangefinder cameras, with reflex housings. Parallax (the difference between field of view of camera lens and viewfinder at a given distance) problems, focusing problems, and the difficulty of constructing a viewfinder of sufficient magnification to allow you to see detail at a distance of several hundred feet, make the reflex system the most practical. With it you see the exact picture which will be recorded by the camera directly through the lens. Reflex housings are simply devices which convert interchangeable lens range-viewfinder cameras to a reflex viewing system. Several camera manufacturers make their own housings; several other firms supply reflex housings for a variety of cameras and camera-lens combinations. (See listing page 61.)

The problems of setting up a particular camera-lensreflex housing combination become obvious if you think of the lens mount simply as a focusing tube similar to the bellows extension of a view camera. The focusing mount of any lens supplied to fit directly on your camera is the proper length so that the lens, when set at infinity, brings far distant objects into sharp focus on the film plane. When you add a reflex housing between camera and lens you are, in effect, extending the length of the lens mount. The particular lens used, then, on any camera-reflex housing combination, must be in a mount of the correct length to focus on infinity, if you want to do telephoto work. Certain lenses in which the lens elements are removable can be adapted for use on reflex housings. There are also special short mount lenses and basic lenses which are suitable for, or can be adapted for, telephoto work on reflex housings. Consult the chart on page 60, and your photo dealer for more information.—PATRICIA CAULFIELD





Most important new use for new long lenses: portraits in crowds. Photograph above shows field of view of normal, 50mm lens. By changing position slightly and switching to a 180mm f/2.8 Sonnar (on Visoflex reflex housing and Leica M3) photographer Maynard Frank Wolfe filled the frame with head of actor Fernandel, and made the strong, intimate portrait at left. Cropping to small section of negative containing actor's head in picture above could not produce an image of the quality captured with the long lens. Although perspective would be similar—since camera to subject distance is about the same—grain and the limitations of film resolution would interfere withsharpness and impact.

WHICH LONG LENSES ARE AVAILABLE TO FIT YOUR CAMERA? CHECK THIS LIST.

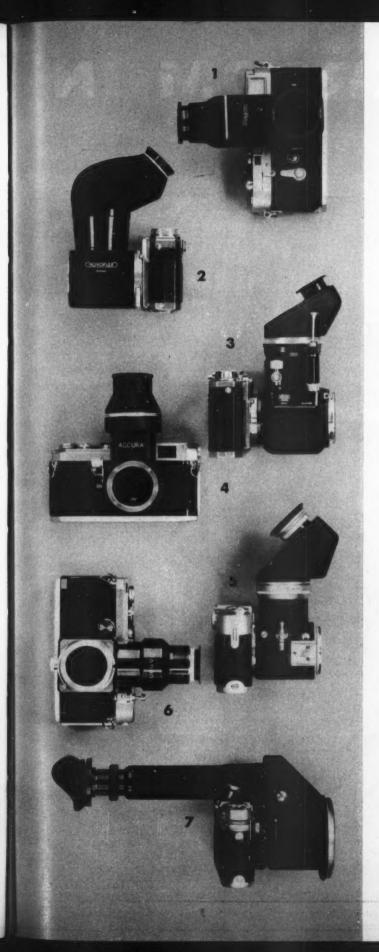
LENS	LENS MFGR		LENS MFGR		LENS WILL FIT THESE CAMERAS—COMMENTS
180mm f/5.5 TELE-ASTRA	Sterling-Howard (Germany)	\$69.50	Long Mount*: Preset diaphragm. Contax S & D, Exakta, Hasseiblad, Korelie Reflex, Master Reflex, Miranda**, Pentacon, Praktica, Praktiflex, Primar Reflex. Short Mount: Models supplied for use with various reflex housings.		
180mm f/5.5 TELE-MEGOR	Hugo Meyer (Germany)	82.95	Long Mount: Preset diaphragm. Contax S & D, Exakta, Miranda**, Pentacon, Praktica, Praktiflex, Praktina.		
180mm f/5.5 TELE-VOTAR	Piesker (Germany)	72.00	Long Mount: Preset diaphragm. Basic lens plus adapter for Alpa Reflex 4, 5, 6, 7, Asahiflex, Contax S & D, Exakta, Hasselblad, Kalimar Reflex, Korelle Reflex, Master Reflex, Miranda**. Pentacon, Praktica, Praktiflex, Praktina, Primar Reflex, Rectaflex. Fits camera directly but does not couple to rangefinder: Contax IIa, IIIa, Canon, Leica, Nicca, Nikon. Short mount: Model supplied for use with various reflex housings.		
180mm f/5 ASTRAGON	Sterling-Howard (Germany)	117.50 211.50	Long Mount: Contax S & D, Exakta, Hasselblad, Korelle Reflex, Master Reflex, Miranda**, Pentacon, Praktica, Praktifiex, Primar Reflex, Reflex 66. Short Mount: With reflex housing for Canon, Leica.		
180mm f/4.5 ALEFAR	Pignons (Switzerland)	159.00	Long Mount: Alpa Reflex 4, 5, 6, 7. Preset diaphragm.		
180mm f/3.5 PRIMOTAR	Hugo Meyer (Germany)	115.00 149.50	Long Mount: Preset diaphragm. Exakta, Miranda**. Exakta 66.		
180mm f/2.8 SONNAR	C. Z. Jena (Germany)	395.00 595.00	Long Mount: Preset diaphragm. Contax S & D, Exakta, Miranda**, Pentacon, Praktica, Praktifex. Short Mount: With Flektometer reflex housing in models to fit Leica, Canon, Contax III and IIIa, Nikon.		
180mm f/2.5 NIKKOR	Nippon Kogaku (Japan)	399.50	Short Mount: Preset diaphragm. Nikon. For use with Nikon reflex housing. Price of housing, \$129.50.		
200mm f/5.5 TELE-XENAR	Schneider (Germany)	124.50 199.95	Long Mount: Preset diaphragm. Contax S & D, Exakta, Miranda**, Pentacon, Praktica, Praktiflex. Long Mount: Robot Royal 24.		
200mm f/4.5 QUINAR	Steinheil (Germany)	149.50	Long Mount: Preset diaphragm. Contax S & D, Exakta, Miranda**, Pentacon, Praktica, Praktiflex. Short Mount: Lens elements removable for use on reflex housings.		
200mm 1/4.5 TELYT	Leitz (Germany)	172.50	Short Mount: For use with Visoflex reflex housing. Visoflex supplied in models to fit screw thread Leicas and similar cameras, and in model to fit Leica M3. Visoflex for screw thread Leicas, \$102; for M3, \$105.		
200mm TELE ENNALYT	Enna Werk (Germany)	To be announced	Long Mount: Regula IIId.		
240mm f/4.5 NOFLEXAR FOLLOW FOCUS	Novoflex (Germany)	249.50	Long Mount: Alpa Reflex 4, 5, 6, 7, Contax S & D, Exakta, Miranda**, Pentacon, P Praktiflex, Praktina. Short Mount: Models for use with various reflex housings.		
250mm f/5.6 SONNAR	Zeiss Stuttgart (Germany)	299.50 314.50	Long Mount: Preset diaphragm. Hasselblad. Long Mount: Automatic diaphragm. Hasselblad 500C.		
250mm 1/5.5 TELE-ASTRA	Sterling-Howard (Germany)	79.50	See 180mm f/5.5 TELE-ASTRA.		
250mm f/5.5 TELE-MEGOR	Hugo Meyer (Germany)	132.15	Long Mount: Preset diaphragm. Exakta, Miranda**, Praktina.		
250mm f/5.5 TELE-VOTAR	Piesker (Germany)	120,00	Long Mount: See 180mm f/5.5 TELE-VOTAR. Short Mount: See 180mm f/5.5 TELE-VOTAR.		
258mm f/4 NIKKOR	Nippon Kogaku (Japan)	224.00	Short Mount: Nikon. For use with Nikon reflex housing. Price of reflex housing, \$129.50.		
390mm f/5.6 NOFLEXAR FOLLOW FOCUS	Novoflex (Germany)	239.50	Long Mount: See 240mm f/4.5 NOFLEXAR FOLLOW FOCUS. Short Mount: See 240mm f/4.5 NOFLEXAR FOLLOW FOCUS.		
300mm f/5.6 TELE-KILAR	Kilfitt (Germany)	179.00	Long Mount: Preset diaphragm. Basic lens plus adapter for Alpa Reflex 4, 5, 6, 7, S & D., Exakta, Hasselblad, Miranda**, Pentacon, Praktica, Praktifiex, Rectaflex. Short Mount: Basic lens fits various housings. Kilarflex, \$74.50; Kilarscope, \$99.75.		
300mm f/5 FERNBILD	Astro (Germany)	195.00 345.00	Long Mount: For all single-lens reflexes. Short Mount: With Identoscope housing for Leica, Canon.		
383mm f/4.5 TELE-MEGOR	Hugo Meyer (Germany)	199.50	Long Mount: Preset diaphragm. Exakta, Miranda**.		
300mm f/4 SONNAR	C. Z. Jena (Germany)	495.00 695.00	Long Mount: Preset diaphragm. See 180mm f/2.8 SONNAR. Short Mount: Preset diaphragm. See 180mm f/2.8 SONNAR.		
300mm f/3.5 TV FERNLINSE	Telagon (Germany)	360.00	Exakta, Miranda**.		
315mm f/6.3 250mm f/5 CONVERTIBLE 225mm f/4.5 VOTAR 175mm f/3.5 TELESTIGMAR	Dr. Max Weth (Germany)	220.00	Long Mount: Exakta, Miranda**, Pentacon, Praktica, Praktiflex. Short Mount: Models to fit reflex housings for Leica and Contax type cameras.		

^{*} Long Mount Lenses have enough extension to mount directly on the camera and focus from infinity to some closer distance. Short Mount Lenses are intended for use with reflex housings.

Basic Lenses, as supplied by Kilfitt and Votar, are similar to short mount lenses but may be fitted with adapters to act as long mount lenses, or adapted for use on reflex housings.

^{**} Miranda Camera Company supplies adapters to accommodate Exakta-mounted or Pentacon-mounted lenses.

Note: List prices are approximate.



FOR REFLEX VIEWING: SEVEN HOUSINGS FOR VIEW/RANGEFINDER CAMERAS

Telephoto or long focus lenses for use with reflex housings on rangefinder cameras are supplied in a short mount. Some short mounts incorporate the mechanism necessary to focus from infinity to some closer distance, usually from five to twenty feet, depending on length and make of lens. In some instances the lens elements only are supplied (in a barrel mount), and in this case an auxiliary focusing mount or a focusing bellows must be purchased in addition.

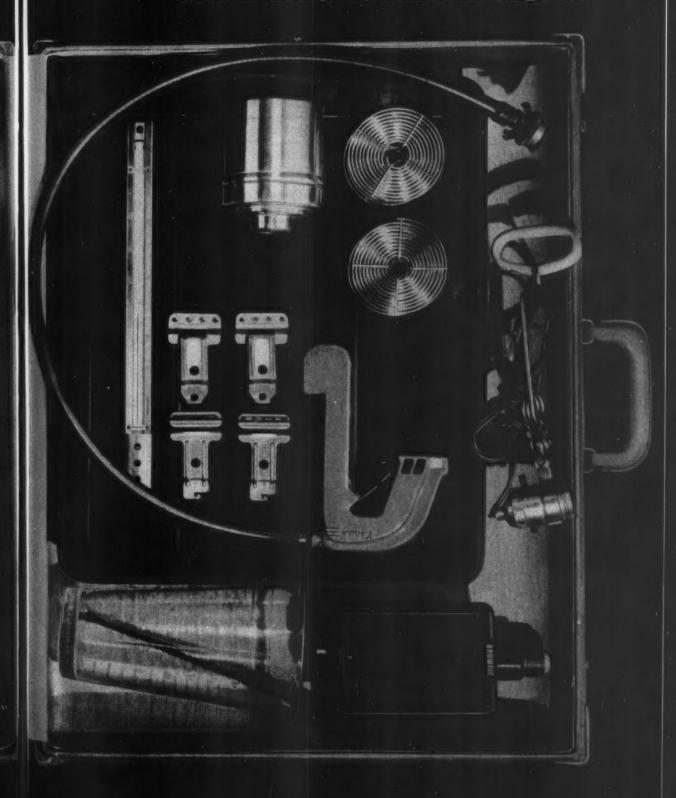
- 1. KILFITT Kilarflex, vertical viewing; Kilarscope, 45° viewing. For Leica-Canon thread cameras; Contax-Nikon bayonet mount cameras. Etched lines on ground glass show vertical and horizontal fields.
- 2. NOVOFLEX Models for: Contax IIa and IIIa, thread mount Leica type, Leica M3, Nikon. Supplied either with vertical viewer, or with 45° viewing prism. Front end has standard Leica type thread. Has a revolving feature for verticals or horizontals.
- 3. NIKON Uses the Nikon 180mm f/2.5, 250mm f/4 lenses interchangeably.
- 4. ACCURA For Leica thread cameras. No revolving feature. Accura supplies a 135mm Will lens, to which is added a -3 diopter supplementary lens, making a 180mm lens. This is in a barrel mount and is focused by means of a Kopil Bellowscope.
- 5. LEITZ VISOFLEX One model for thread mount Leicas, the other for bayonet flange of the M3. Has a revolving feature. Changing camera body from vertical to horizontal automatically revolves mask on ground glass. Several magnifying eyepieces and a sportsfinder are available for general purpose and scientific photography.
- **6. CANON** The Canon reflex housings are intended for use with their own individual telephoto lenses, which are not supplied without the reflex housings.
- 7. ASTRO The Identoscope is intended for all Leica thread cameras. Focusing is aided by a 5X magnifier.

DARKROOM IN



A SUITCASE

here is what you need...see page 94



MONTHLY CONTEST

MODERN PHOTOGRAPHY'S

MONTHLY CONTEST

FIRST PRIZE \$25

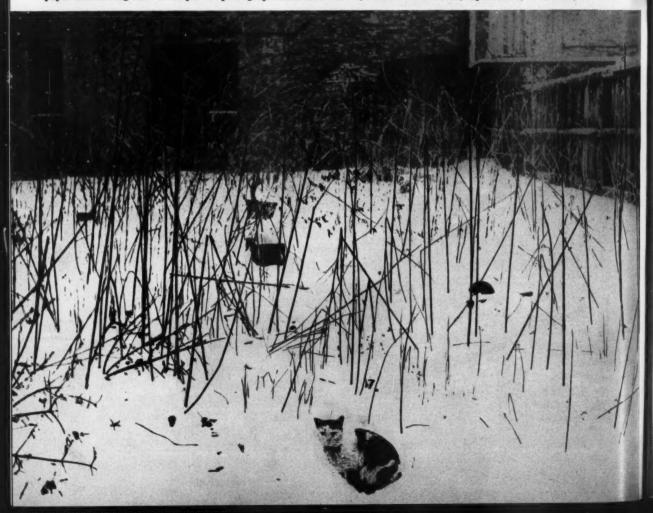
SECOND PRIZE \$15

THIRD PRIZES \$10

pon't let bad weather keep you—or your camera—in. Rain and snow, ice and sleet, provide picture possibilities unlike those of fair days. Below, a cat huddles in a snow-muffled lot. The photographer emphasized the extreme contrast between black and white by holding back the lower part of the photograph in printing. Opposite, the shadow of a man, umbrella topped, walks down a reflected street complete with silhouette lamp post and buildings.

Anyone may enter any number of black-and-white prints in Modern's "Monthly Contest." Pictures must be 4 x 5 or larger in size, and your name, address and all technical data must appear on the back of each print. No entry blanks are required. Please enclose a stamped (first-class postage), self-addressed envelope if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to the attention of the Columns Editor, Modern Photography, 33 West 60 St., New York, N. Y.

\$25 FIRST PRIZE. Art Zeller, of New York, N. Y., increased contrast of subject by printing on harder than "normal" paper and holding back lower part of photograph. Rolleiflex camera, Verichrome Pan film, exposed at 1/60 sec. at f/8.





SECOND PRIZE \$15. For different pictures of children, try shooting straight down. Hamza, New York City, used a Leica M3 camera and liford HP3 to make this unusual photograph. Exposure was 1/25 sec. at f/2 by available light.





THIRD PRIZE \$10. Oceans, ponds, mirrors and lakes are not the only reflecters. A rainy day may lend your sidewalk or street a temporary specular surface. Gloria Gebest, New York City, Rolleiflex, Verichrome Pan, 1/50, f/5.6.

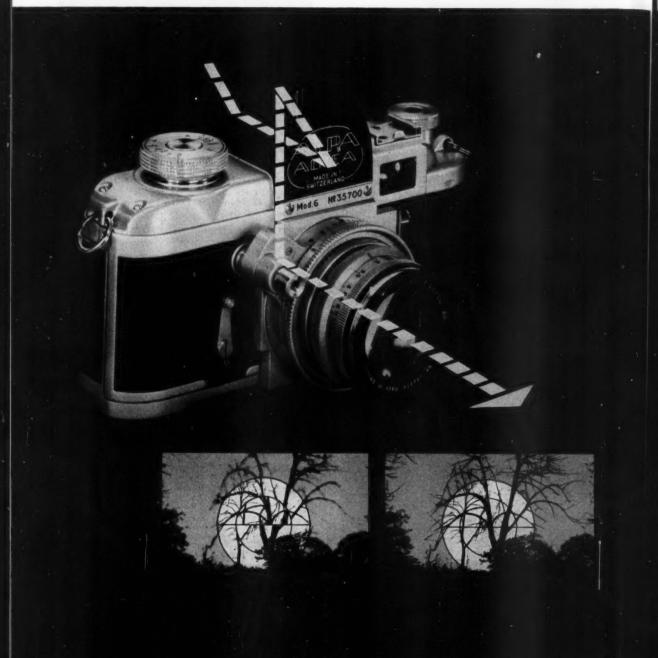


THIRD PRIZE \$10. Don't be afraid to move in close, even \triangle with strangers. Your confidence may disarm rather than frighten some subjects. Frank Cancian, Stafford Springs, Conn., Nikon S2, Plus-X film, 1/60 sec. at f/8.

□ THIRD PRIZE \$10. Shoot in early morning or late afternoon for the drama of back light. Reinhard Siegel, of Hagen, Germany, exposed Hford FP3 at 1/250 and f/5.6 in Exakta VX to freeze movement of boy crossing street. Modern tests the Alpa 6:

GREAT CAMERA OR EXPENSIVE TOY?

RESEARCH AND TECHNICAL ASSISTANCE BY MARTIN S. DWORKIN



THE LATEST camera in the Alpa series of 35mm eyelevel reflexes, the Model 6, bears the unmistakable stamp of Swiss craftsmanship—exhibiting traits found in fine watchmaking. This makes the Model 6 quite different from other cameras with similar prism viewing systems, which take excellent pictures, but are often poorly made. The camera has a number of features not found on other cameras—many you may like and some you may not.

The most distinctive external difference between the Alpa and other eye-level reflex cameras is the 45° angle of its prism. Instead of looking straight ahead as with conventional cameras, you look down at a 45° angle to the lens when sighting through the reflex finder.

The viewing angle is quite convenient when shooting horizontals, but somewhat awkward, even after long

You look down to see through the Alpa 6. The 45° viewing system of the Alpa cameras distinguishes them from other 35mm eye-level prism reflex cameras. The window on the right is the built-in accessory viewfinder. What happens when you look through the eyepiece of the Alpa 6 is illustrated by the two small photographs. There's a splitimage prism rangefinder built into the reflex system of the camera. When image is out of focus, as in the photo left, the part of the image covered by the rangefinder looks disjointed. The ground glass image is also out of focus. Focusing properly lines up the tree, right. The remainder of the ground glass image also comes into sharp focus. A clear spot in the center of the ground glass also helps to make focusing the Alpa Model & easier.

practice, when the camera is used for vertical compositions. The best way to get around the focusing problem is first to focus on the subject with the camera horizontal, and then change over to the vertical position.

Holding the camera in a vertical position places the photographer at an angle to the subject, even though the lens points directly at it. Action is difficult to follow without removing the eye from the finder. The camera also has a conventional built-in accessory viewfinder window covering the 50mm field. How important these problems are to you depends upon how often you shoot vertical compositions.

The finder image itself is brilliant and has a sensible rubber flange around the eyepiece that is particularly valuable for people who wear glasses. And if you still have trouble shooting with glasses on, there's a view-finder extension tube available for the 50mm lens field.

There's a split-image prism rangefinder built into the ground glass focusing screen of the camera. We found the rangefinder to be extremely useful when focusing for extreme close-ups. However, some professionals feel that split-image rangefinders are not necessary with eye-level reflex cameras.

Mirror action is unrelated to the film advance

Another important feature of the Alpa Model 6 is the pressure-directed mirror. When the shutter release is pressed, the mirror slowly rises and the image disappears. After the mirror has been displaced, the shutter release action continues until exposure takes place. When pressure is relaxed on the shutter a spring brings the mirror back down into place. The now discontinued Italian-made Rectaflex had a similar mirror system.

The time lag between starting pressure on the shutter release and actual exposure is somewhat longer than on other cameras. (Modification is offered by at least one photo technician, A. C. Muller. The mirror, instead of slowly rising as you press the shutter release, remains in position until a fraction of a second before the exposure is made. Cost: about \$40. The change is not recommended by Karl Heitz, U. S. Alpa distributor.)

On most 35mm eye-level reflexes, the mirror action is geared to the film advance knob. Advancing the film also draws the mirror down into place. On the Alpa, the film need not be advanced to reseat the mirror. Relieving the film advance of this job has its advantages. On the Alpa, the knob requires only about a half turn to advance the film and cock the shutter, and in addition works more easily than on many eye-level, and even rangefinder, cameras. The wind works so easily that after a bit of practice you can use a straight index finger drawn back against the knurled film advance knob for rapid, successive exposures.

The first lens tested on the Alpa was the Kern Switar 50mm f/1.8 with automatic diaphragm. This is the new, recommended standard lens for the Alpa. The automatic diaphragm worked well with the camera. No real camera jar was noted throughout the tests. However, a second lens, the Schneider Tele-Xenar 135mm f/3.5 with automatic diaphragm didn't work as well. The plunger of the diaphragm mechanism is placed a bit too far from the camera (Continued on page 92)

WICE ONE

Modern reports on 5 new leaf-shutter, interchangeable lens cameras.

INTERCHANGEABLE LENS versatility at moderate cost is the big news about the new 35mm design which puts the leaf-type shutter right in the camera body. Five applications of this design appear below. All feature fully synchronized shutters, coupled, superimposed-type view-rangefinders, double exposure prevention, rapid wind levers, solid-seating accessory lenses which couple directly to the rangefinder. The Minolta is unusual in that its depth of field scale, accurate for both normal and accessory lenses, appears on the camera body. Special focusing mechanism on auxiliary lenses makes it possible. For other individual camera features, see below.—Mariorie Thompson

AMBI SILETTE



Quiet, Synchro-Compur shutter has linear settings of 1 to 1/500 sec., plus B. Lenses are among easiest to interchange; all have same outside diameter, accept same filters. Other features: hinged back, easy-setting frame counter, knurled rewind knob pulls up for rapid rewind. Accessory exposure meter filts shoe. Lenses: 35mm f/4, 50mm f/2.8, 90mm f/4. Price, with 4-element, 50mm f/4. By Agfa Color-Solinar, \$129.



Protective flap lifts up to show universal viewfinder with reflected frames (arrow) for 35-50-90mm flelds of view. Parallax corrected.



Selector bar atop camera lets you choose viewfinder frame to match your lens. Film type indicator appears on rewind knob (left, above).

BRAUN "35" SUPER IIB



Smallest, lightest-weight (1 lb. 6 oz.) of five. Lenses screw in; shutter release is on lens mount. Built-in meter, bright rangefinder, removable back, frame counter sets easily, indicates exposures remaining. Prontor SVS shutter, 1 to 1/300 sec., plus B. Lenses: 35mm f/3.5, 50mm f/2, 50mm f/2.8, 135mm f/3.5. Price, with 3-element, 50mm f/2.8 Stein-heil Cassarit, \$109.95; with 6-element, 50mm f/2 Quinon, \$149.95.



Push-button exposure meter: To operate, point camera at subject, push button, release to read f-number, shutter speed combinations.



Novel rewind operates on lever rather than crank principle, is quick, easy to use. Fits snugly against camera body until needed.

MINOLTA SUPER A



Bright, full-frame viewfinder indicates 35mm field, projected inner frame, 50mm field. For longer lenses: auxiliary finders with parallax correction dial; depth of field scales on camera back. Large rapid rewind crank, hinged back. Seikosha shutter provides speeds of 1 to 1/400 sec., plus B. Lenses: 35mm f/3.5, 50mm f/2.8, 100mm f/3.8. 135mm lens available soon. Price, with 7-element, 50mm f/2 Rokkor, \$129.50.

Rapid winder returns to handy position after each film advance, folds flat for storage. Frame counter (arrow) sets automatically.



Meter has large photocell, couples to shutter speed dial (arrow) and reads in f-numbers. Booster cell slips into shoe on top of meter.

REGULA IIId



Easy-operating LVS, with shutter speed-f-number combinations readily apparent on lens barrel. Double shutter insures against light leak. Frame counter sets manually, indicates remaining exposures. Quiet Prontor SVS shutter, 1 to 1/300 sec., plus B. Lenses: 28mm f/3.5, 35mm f/3.5, 50mm f/1.9, 50mm f/2.8, 90mm f/3.5, 135mm f/3.5. Coming soon, a 200mm. Price, with 4-element, 50mm f/2.8 Regula Ennit, \$119.95.



Compact, dual-range, LVS-calibrated exposure meter operates effectively in dim light with photocell cover open (as shown above).



Bayonet-mounting lenses have release button (arrow) on barrel, can be swiftly interchanged with either hand. Lenses lock securely.

VOIGTLANDER VITESSA T



Built-in exposure meter calibrated in LVS numbers. Bayonet mounted lenses interchange rapidly, lock into position. Frame counter, film type indicator on front of camera, large rapid rewind crank on bottom. Removable back. Synchro-Compur shutter has linear shutter speeds of 1 to 1/500 sec., plus B. Lenses: 35mm f/3.5, 50mm f/2.8, 100mm f/4.8. Price, with 4-element, 50mm f/2.8 Color-Skopar, \$154.50.



Shutter speed, LVS scales are large, bright. Red markers (arrows) outline depth of field. Aperture scale is on bottom of lens barrel.



Plunger-type film advance (right, above) makes Vitessa T fastest in operation. Plunger retracts when not in use (as in the photo, far left).

DISCOVERY no. 31

JOHN

o'eros, Peru, March, 1957: "I can hardly walk in this altitude." In a small and isolated village in the middle of nowhere, a young American student noted an elevation of 15,000 feet. The written record preserved one impression; the visual, another. High in the mountains where few North Americans have ever been, John Cohen traveled, studied weaving methods of the natives, saw the monochrome clarity of their environment refracted in their crafts. A mother and child, above, are from one of two families in a two-family village whose houses are seen opposite, with llamas, at dawn. Because of his camera (a Nikon with 50mm Nikkor lens) and film (Daylight Kodachrome) he could justify his impressions and supplement his documentation.

John Cohen is a painter as well as photographer. But in traveling he found that he could sketch only once, while staying in one village for several days. The rest of the time, on the move, he used his camera quickly and often. It was an ideal tool. However, his "seeing" was not that of the typical tourist who may travel as fast, if not faster, than he did. These are not local color snapshots. There is neither sentimentality nor the superior stare of a rich traveler. Among his pictures not one grinning native holds up a poncho! There is, however, great beauty in color, in light, in an almost tactile feel of atmosphere and form. These are moments out of time—a continuum, stopped.

(Continued on page 72)





JOHN COHEN (Cont.)

CAJAMARCA, PERU, February, 1957: The light falls like Rembrandt's on muddy road above, and marketplace opposite. Cohen, attuned to light and form and mood from training as a painter under Joseph Albers, and as a photographer under Herbert Matter at the Yale School of Fine Arts, saw these qualities in his travels. Casual to extreme technicalities, Cohen is nevertheless thoughtful about his own techniques, both for black-and-white and color. He determines exposures by meter, has simplified equipment. He uses the 35mm Nikon for the most part, and occasionally a twin-lens reflex (Rolleiflex) when he feels the subject demands ground glass focusing. Under Matter, Cohen spent 10-20 hours a week making pictures and prints. However, he will not link photographic techniques to painting techniques.

"Photography and painting each have their own set of limitations the rules by which each game can be played. Consequently both also have their own possibilities. The exploration and discovery of such possibilities is each individual's personal experience.

"I have always been painting, and not until my third year at Yale did I have any interest or personal contact with photography. At that point I became very involved in photography—not as an aid to my painting, but as an independent means of expression.

"The artist's job is to deal as honestly and perceptively with these limitations as he can. At this point does personal expression enter and, if there is poetry, it may show itself."

Call it what you will, poetry has shown itself here in this, our first Discovery in color.—DOROTHY JACKSON



Located on top of camera, important controls include shutter speed selector, film wind, re-wind, exposure counter, re-wind button, film release switch. Push-on type F and X sync outlets (see *below*) may be questioned by those who feel the old Exakta two-prong connection attaches flash, speed light more securely.



THE EXA: QUIET AS A MOUSE!

Small 35mm reflex, ideal second camera

SMALLEST and quietest of single-lens reflexes, the latest Exa is a delight to handle. Even users of its siblings, the Exaktas (many of whose lenses the Exa can use), find the light handful of Exa a promising, competent tool. Most of Exa's important operating mechanisms are efficiently located on top of the camera. The shutter release, operated by your left forefinger, is very near the top and has a movable hood that prevents accidental exposures. That the new Exa is advocated as a "second" camera is not to belittle it. However, shutter speeds do range only from 1/25 to 1/150 sec., plus Bulb, which in some situations with low light and slow film may be a limitation. Normally the Exa comes with an f/2.9, three-element Meritar lens and waist-level viewfinder. But for our field tests, we equipped the camera with a Penta Prism for eye-level viewing, and a 50mm f/2.8 four-element lens. Reasons: we prefer eye-level viewing and, with a three-element lens, although acceptable at f/4.5, definition is seldom good with the lens set at maximum aperture. Small size of the Exa-and thus limited distance between lens mount and focal planepermits lenses from 35mm to 105mm in focal length to be used, an adequate range for the average photographer. (Vignetting will usually appear with focal lengths over 105mm.) Structurally the new Exa has a well-built, die-cast body, improved chrome. Its guillotine shutter is so quiet that camera jar, sometimes associated with single-lens reflexes, is almost non-existent. When you open the back of the camera, you may be pleased at several things. The door is hinged and swings open easily. You may use cartridge-to-cartridge feed because the take-up spool is removable. Finally, an improved winding mechanism keeps the spool in place better. Made in East Germany, the Exa is distributed here by Exakta Camera Co., and is priced at \$79.50, including waist-level finder and 50mm f/2.9 Meritar lens. With a split-image rangefinder Penta Prism and f/2.8 Tessar lens, price is \$194.50. Accessory lenses for the Exa include a 35mm f/4.5 Meyer Primagon, 100mm f/4.5 Isconar and 100mm f/2.8 Meyer Trioplan. But if your "first" camera is an Exakta, remember, the capable Exa will accept the Exakta's Penta Prism and several of its lenses, too .- D. J.

WHERE



WINFIELD PARKS, JR. newspaper

ANNE BRENNAN amateur

AARON SISKIND

BRETT WESTON

FIND MY



ROBERT DOISNEAU

DR. ROMAN VISHNIAC scientific

HENRI DAUMAN

RAY JACOBS commercial-reportage

NELL DORR

PICTURES

9 PHOTOGRAPHERS TELL YOU WHERE THEY SEARCH FOR PICTURES. LEARN FROM THEIR EXPERIENCE! LET THEIR PERCEPTION STIMULATE YOUR OWN!

WITHIN MY FAMILY: You ask me where I find my pictures? What and where are my sources? The answer is so simple as to be almost embarrassing. I photograph the things nearest and dearest to me. Now that my family is grown and scattered, I make the world my family. I see in others the familiar emotions. The world is full of pictures. It is like a table filled with every kind of food under heaven. Some of this food will make you healthy and strong some of it will make you ill if you eat it. I choose the food that makes me strong. I take no more than I want. I eat very slowly, I chew my food well. And I like the bread I bake. I share it with those who want it. It is not bitter bread. There is enough of that already without my adding to it. My greatest care is that my camera sees with my eyes-with my love. This is the most important thing of all. A woman may not seem beautiful to you, but to a man who loves her, she will be. This is true of pictures. I can't tell you how, but it is true.-NELL DORR



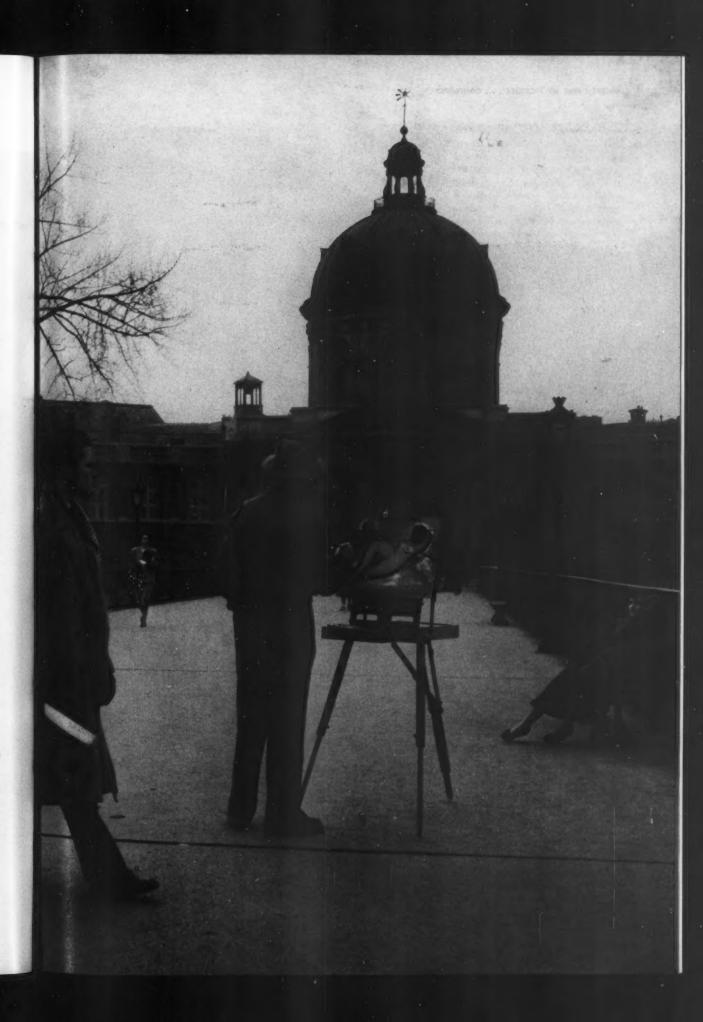
ON NEWS ASSIGNMENTS: As a working press photographer, I have a number of picture opportunities presented to me in the form of unusual or exciting news events. The event itself is only the nucleus, the core of importance. To me, all the people involved mirror the true story. I concentrate my attention on the subjects involved directly in the drama, whether it occurs on the street, in a corner drugstore, or at a riot. I have found that on most news assignments rushing around searching for pictures accomplishes very little. I stay in one area, and study the subjects within it. I try to understand what is happening and its significance. I try to avoid the obvious and to examine every facet, every aspect of the situation. Any commonplace occurrence, if analyzed and simplified to the basic action, offers the potential for a true photographic statement. My pictures -my statements-are found in people and in their reactions to the "newsworthy" event.—WINFIELD PARKS



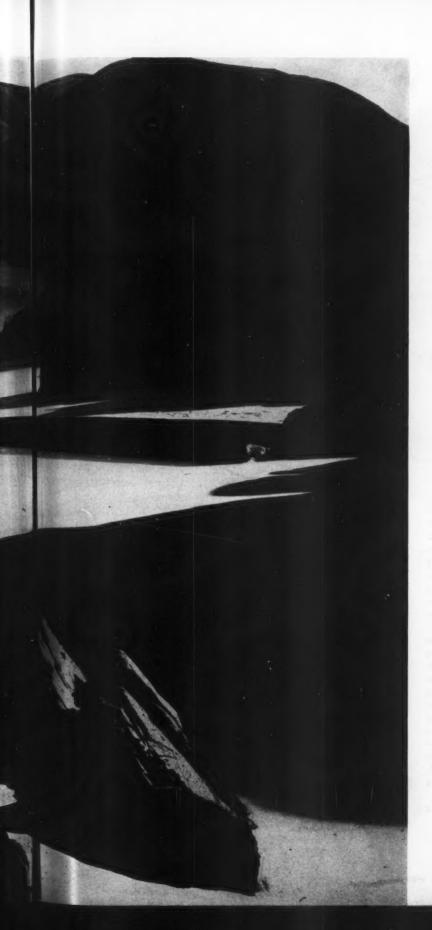
IN REFLECTIONS OF MANKIND: It makes no difference what the subject matter is. The idea, the statement, is the only thing that counts. I'm not interested in design, for design's sake at all. I care only for people—I'm interested only in what I call human destiny. It just happens that here I was working symbolically—not directly with people as subjects. This disfigured "R" doesn't seem important to me as a letter—but the fact that this shape is a letter lends a kind of pathos to it. I think that you find that there is a heroic quality about the picture too, and there is virility. To me, signs are like this. Perhaps it is that the forms, the shapes in them, communicate more, and are more important than what was originally said on them.—AARON SISKIND

WHERE I FIND MY PICTURES . . . CONTINUED

ON PARIS STREETS: I carry my camera with me all the time. The function of the photographer is to take the hurried man with that fixed look by the arm and reveal to him the unceasing and freely-offered spectacle of everyday life. Once his interest is aroused, this man may perhaps be tempted to observe for himself and learn to enjoy what he has seen. In the street one meets unexpected happenings which no movie director could imagine. They are always fleeting moments; to catch them the photographer needs a quick reflex, a technique which functions automatically and yields the maximum results. He should not be content with easy and trite effects such as exaggerated perspective, backlighting for the sake of overgrown shadows. He should rather attempt to render what he sees with his own eyes and not what looks pretty on the viewfinder of the camera. We must not fall back on "artistic" softness, as it is just a trick of technique.—ROBERT DOISNEAU







IN NATURE: When embarking on a trip I often have no preconceived idea where my camera may lead me. I simply pick it up, and let perception, taste and experience take over. My photographs are not so much a matter of technique—it must be assumed that the good photographer has this aspect well under controlbut of seeing the subject. As everyone knows, or should know, subject matter and pictures are to be found everywhere—under the sea, in the air, over all the land. Sometimes a subject is vast in scope, a huge panorama of brilliant landscape and deep shadows. At other times it may exist in a small confined space within two or three inches. Both subjects are equally important and have as much to say if the photographer has the ability to see and the technical training to back it up.—BRETT WESTON



IN MYSELF: I look for pictures only in . myself. In order to photograph, I must have a feeling of excitement about the subject. It is not important whether I am indoors or out, at home or away. The only important thing is that it is now-and that I perceive things-animals, plants, living organisms-and am excited about them. More than anything else it is my enthusiasm for the subject which is communicated to the viewers of my pictures. In this case, I responded to a little frog. This little frog was big for me. It was an idea of nature, and I was crazy to translate this idea into a photograph. I wanted to tell people how wonderful this creature, this little frog, was. I wanted to tell people of his enjoyment of life. The frog was not bought-he was found. He was approached with respect and with confidence in equality. He was not posed, or touched, or tampered with. My excitement and his happiness made this picture.

-DR. ROMAN VISHNIAC

WHERE I FIND MY PICTURES . . . CONTINUED

I SET THEM UP: Often, in news feature work for the magazines, I find it necessary to set up my pictures. Famous people are busy. Their time is limited—they are harried and hurried. The magazines require candid, spontaneous pictures. If there were time to follow your subject around for days-to track him unobtrusivelythe set-up might not be necessary. But as it is, with a shooting time of perhaps no more than half an hour, setting up a shot may be the only way to insure a strong photograph. By setting up a photograph, I don't mean "posing" the subject. I mean creating a situation. In this case I was doing a story on Marcel Marceau, the famous French mime, when he appeared in New York. I wanted a picture which said Marceau in New York. So I took Marceau, in costume, onto the street. There he performed, walking the tight-rope line down the center. Within a few minutes I had my picture.

-HENRI DAUMAN



AWAY FROM HOME, ON TRIPS AND WEEKENDS: I work with complete freedom, with no preconceived formulas: neither rules nor regulations. As I continue to photograph, I find that my appreciation of human values and relationships is strengthened; my understanding and sympathy are increased. To me, photography is a way of examining new places—a way of reaching people who are, to me, exotic. I like my pictures to be realistic rather than contrived. I think photographs should be personal. These are my reactions to new faces, new places. Sharing these reactions with others, recording them in photographs, can bring to our vision an alertness, a freshness. I don't stress particular categories of pictures-portraits, landscapes or still life. I find all types of subject matter wherever I go. I'm not equipment conscious. In fact, I don't own and never even use a light meter. I have a Rolleiflex (which I won in a contest) for black-and-white; a Minolta A-2 for 35mm color. What I'm really interested in is increasing my own perception. Photography is my way of saying things, of expressing my reactions to people. And it is this, then, which makes photography a challenging and rewarding hobby for me.—ANNE BRENNAN





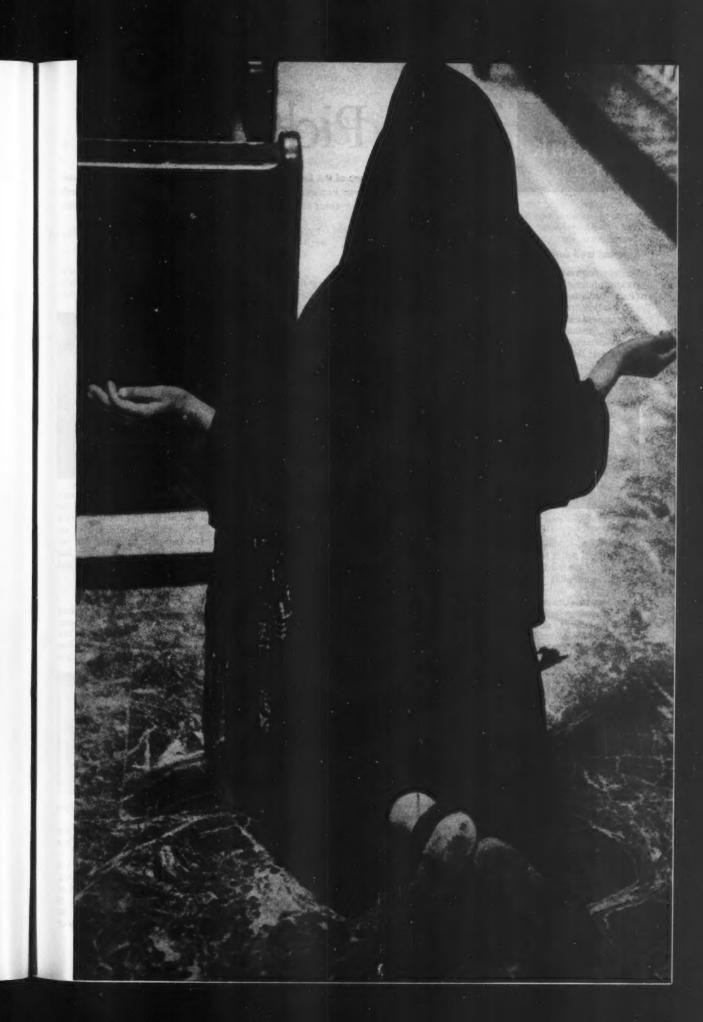


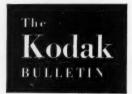
WHERE I FIND MY PICTURES . . . CONTINUED

EVERYWHERE: I find my pictures wherever I go. But it is not my journalistic assignments which make these pictures. To effectively photograph people who seem very different from yourself you must be able to perceive some quality in them which you understand. For instance, I photographed this woman praying in a cathedral in Mexico. My own feelings about prayer did not entirely make this photograph. I reacted to her sincerity, to the belief and positive feeling she was applying in prayer. I reacted, too, to the beautiful form of her movement, to her body and hands. To make photographs, just responding to people isn't enough. Certainly, you cannot photograph a person's facade. You must respond to something in the person. My favorite subjects are people: but to photograph them, they must have some quality to which I react. And my response must be given form and structure. Photographs can be emotionally satisfying and can communicate to others only when organized, purely visually, in terms of line and shape, mass and value. One can, of course, photograph in criticism as well as in affirmation. If I were to photograph something I disliked my photographs would reflect my condemnation rather than my sympathy.—RAY JACOBS

L.s.







Pick a card...

... or the practical values of the Exposure Value System and more about the versatility of Kodak Polycontrast Paper; plus how we lowered the high cost of rare earth glass, the way to get your color slides back in a hurry, a quiz with more answers than questions.

Rare but well done

Perhaps you've wondered what all the ruckus about "Kodak Rare Element Glass" really means.

It's called "rare" because it contains such elements as lanthanum, zirconium, tungsten, or tantalum. They are among the so-called rare earths. They are hard to find and that makes them expensive.

By using rare earth glass in certain



Rare earth glass being melted

lens elements, Kodak designers are able to produce a better lens for less money. The savings are passed on to you. The story is somewhat involved but goes like this:

Rare earth glass is useful because it has a very high refractive index. This allows designers to design lens elements with shallower curves. Thus, fewer elements are needed for a lens of given quality, because shallower curves produce fewer aberrations and therefore need fewer elements to correct them.

For years, lenses with rare element glass carried a high price tag. Born in the early thirties, rare element glass was perfected just in time to meet urgent military needs (chiefly in aerial reconnaissance) during World War II. But after the war, with demand for it growing fast, the cost was still prohibitive. The break-through came on the manufacturing front. Optical engineers found that the relatively shallow curves possible with rare element glass allowed them to put more lenses on a single block for grinding and polishing. As production stepped up, prices dropped fast, despite the high material cost of the glass itself.

So, you save money and get lenses with a higher degree of correction than you could have bought (with the same number of lens elements) before. In brief, more for less...always a happy

-if rare-arrangement.

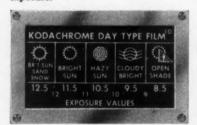
The following are a few of the fine Kodak Cameras which have rare element glass in their optics, making each a superior camera at its price: Kodak Signet 30, 40, and 50 Cameras; Kodak Pony IV Camera; Kodak Medallion 8 Movie Camera.

There is a 25-minute sound and color movie that tells the story of our lenses more fully. You can borrow it—FREE—for group and camera club showings. Just write to Audio-Visual Services Dept., Eastman Kodak Company, Rochester 4, N. Y., and ask for Quality in Photographic Lenses.

It's in the cards

The practical values of EVS—the Exposure Value System—are many.

One such is a Kodak innovation that looks utterly simple, and is. Seven little EVS cards come with the inexpensive Kodak Pony II and IV Cameras to provide the novice or casual photographer with a quick means of determining exposure.



This card for Kodachrome Film, Daylight Type, is a good example. In a twinkling you discover that in *bright sun* your EVS setting is 11.5—or in *open shade*, 8.5.

Even more useful with cross-coupled scales

EVS really shines with cameras designed for the more advanced amateur... cameras with coupled aperture and shutter speed scales. The brand-new Kodak Signet 30 and 50 Cameras (which also carry EVS cards) are cross-coupled, and so are the Kodak Retina IIIc and IIc Cameras

See what happens now. You determine your light level with a meter, or

simply read it from an EVS card if you're not concerned with electronic measurement. Then set the scale on the shutter,



as we've done here, and you're in business. You can switch shutter speeds for action or f/stops for depth of field with a twist of the wrist. No calculations, no math. The two-part balancing act between (1) speed and (2) aperture has been resolved for you as long as film and light level remain the same.

But what about exposure meters?

But the final clincher for EVS comes when you take out your exposure meter. A really modern meter, like the one built into the Signet 50 or the Retina IIIc, reads in EVS numbers. This simpli-



fies its dial considerably, as you can see from the illustration.

You read one EVS number from the dial, and set the same number on the shutter scale. That's all.

A trip to your Kodak dealer to see EVS in action is well worth while. Ask him to show you a Kodak Signet 30 or 50, or a Retina IIIc or IIc. A full EVS how-to-do-it course takes practically no time at all, and adds volumes to your picture-making pleasure.

or a contrast



How to avoid holding the bag

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VS no our Just drop it in the nearest mailbox, if the bag is one of the familiar brown ones with a special yellow Kodak Mailing Label firmly affixed.

Ask your Kodak dealer for these Mailing Labels when you buy your Kodachrome Film, Soon as you finish a roll, put name and six cents' worth of postage on the label and send your film off to Kodak for processing. We'll handle your Kodachrome with loving care and return it posthaste to your dealer. One stop at his shop retrieves your slides, perfectly processed and ready to project.

Fourteen in one box?

Guess we understated our case. We printed a picture which indicated that one box of our new variable-contrast Kodak Polycontrast Paper would replace four boxes of conventional paper, Grades 1 through 4.

Truth is, Polycontrast is effectively fourteen kinds of paper—including six "half-step" grades you can't even buy. Here's how it figures:

1. Polycontrast can be used as a rapid contact-printing paper, with your enlarger as a light source. The seven Polycontrast filters give you seven choices—equivalent to No. 1 through No. 4 paper, with half-steps between. Seven.

2. Polycontrast can also be used as a mid-speed *enlarging* paper, with approximately the speed and image tone of Kodak Medalist Paper. Same choice of seven printing steps. *Fourteen*.

Of course, if you're willing to stock two boxes of paper—one of Polycontrast

and one of Polycontrast Rapid—you go on up to *twenty-one* choices. Polycontrast Rapid is a *high*-speed variable-contrast paper, similar in speed and tone to Kodabromide. It works with the same seven basic Polycontrast filters.

This is quite a lot of choices to get out of one or two boxes of paper. And the prices of Polycontrast and Polycontrast Rapid are the same as for Medalist and Kodabromide—no premium to pay. Ask your Kodak dealer to show you sample prints, and start using these modern papers. They make life simpler.

OC for Polycontrast

Here's a tip on processing Kodak Polycontrast Papers: If you use a greenish-yellow Kodak Safelight Filter, Wratten Series OA, there's a chance you'll get some fogging. The correct filter to use is the light amber Series OC. It provides plenty of safe light for your work and can be used with other enlarging papers.

Q and A

(Commencing an occasional—and possibly informative—"department" in The Kodak Bulletin)

- Q. If a filter transmits green and red, but absorbs blue, what color will the filter itself be?
- A. See page 4, Kodak Data Book on Filters and Pola-Screens, 35¢. The filter will appear yellow to your eye. But don't assume that every kind of yellow transparent material can be used as a filter! The Data Book explains why not.
- Q. Why should films be stored in dry, reasonably cool places?
- A. To avoid the possibility of mold or fungus growth in the gelatin emulsion. For valuable advice, see the chapter "Storage and Care of Films" in the Kodak Data Book Kodak Films, 50¢. This book is part of Volume 1 of the famous Kodak Reference Handbook (\$4 per volume).
- Q. At 5½ feet from your flash bulb, your subject will get X amount of light. How much at 4 feet?
- A. Twice as much! Remember—square of the distance? For a concentrated short course in good flash photography, read the Kodak Data Book Flash Technique, 50¢.
- Q. Where can I get a good list of basic books, etc., on photography?
- A. Write Eastman Kodak Company, Sales Service Division, Rochester 4, N. Y., and ask for a free copy of the catalog Kodak Books and Guides.
- Q. Where can I find a dozen or so hilarious new PEANUTS cartoons by the inimitable Mr. Charles M. Schulz?



A. In The Brownie Book of Picture Taking (for a paltry 35¢). Incidentally, the photos and data are excellent, too. You couldn't buy the family a more appreciated gift.



EASTMAN KODAK COMPANY, Rochester 4, N. Y.





A BASIC CUTTING TECHNIQUE:

Suschitsky stresses the need for the cinematographer to understand the problems of the film editor. In the two shots above he supplied the elements that made it possible to place them in a sequence. The shot of both the old man and the tailor prepare you for the close-up of the tailor. In addition, the action (drinking) is similar enough in both shots to provide continuity.



Wolfgang Suschitsky never overworked the emotional value of the close-up in filming *The Bespoke Over*coat. Close-ups are brief, but details of face are sharply represented to suggest something of role's character.

PROPS ARE USED SPARINGLY: >

Suschitsky's approach is almost abstract. Instead of documenting poverty, the spare, curve-like appearance of the metal bedstead implies it without going into time-consuming detail. Note that lighting in all the illustrations is expressionistic, rather than harshly revealing, without emotion.





"The Bespoke Overcoat"

WHAT MAKES A GREAT MOVIE?

FEW FILMS, long or short, have won as many high awards in a single year as has The Bespoke Overcoat—which happens to be a short film. Because it is short, it had to compete in special categories—often with documentary or informational films of quite different purposes and effects—when it gained a first prize at the Venice Film Festival, a special award at Edinburgh, another from the British Film Academy, and Hollywood's Academy Award in 1957—for "the best two-reel short." The true quality of the film may be missed, however, if it is judged only as a special achievement. The point is that it is a superb film. We may guess that making it short had a lot to do with getting it made at all. But as it turned out, to make it at all meant making it the best way, as we see it.

The Bespoke Overcoat tells a story that is based upon a famous tale, The Overcoat, by one of the early masters of modern Russian literature, Nicolai Gogol, who died just over a century ago. As Gogol told it, the story is not very long-just long enough to thrust the tragic irony of poverty in our faces. The possession of a thing -an overcoat to warm his freezing body-becomes the material symbol of a poor man's meaning and dignity. Without it, he is a degraded being, cold and miserable while alive, without dignity when dead. The story is a classic of the literature of protest against suffering. That it can be so brief and have such impact testifies to Gogol's imagery, evoking in each of us pictures of painful brilliance. Trying to represent such imagery in a film is not only difficult, but in a way presumptuous, as anyone who has read the storyincluding people in the movie business-has his own clear idea of what Gogol has made him see.

Little wonder that the story was seemingly laid aside by film makers—even those who have been able, and willing, to do something in the movies besides the staple products of costume epics, (Continued on page 102) The illustrations on this and the opposite page show some of the things that make The Bespoke Overcoat an unusual film. Lighting, props and cast are unified in a film that is classically simple in approach. Wolfgang Suschitsky's photography is the key to an understanding of how the film was made.—M. A. M.





The World's Only Automatic

New BEW! Automat "B" features direct rea ings for both incident and reflected light, ASA 2.5 to 3200, lens stops from f:1.4 to f:32 and shutter speeds from 1/1000 sec. to 8 minutes. New LVS scale from 1 to 19 plus movie speeds from 8 to 128 fps make it completely versatile. With shock-absorbing leather case, perion carry cord and incident light diffuser. \$2950



New BEWI Automat "C" Clip-On works almost like a built-in meter, fits all cameras with a standard accessory clip. Can be read easily without turning the camera from a shooting position. With shockabsorbing leather case and incident light \$2250 diffuser.

SEE for yourself. Ask your photo dealer a demonstration of New BEWI Meters TODAY or Write for Free Booklet.

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ALPA REPORT

(Continued from page 67)

shutter release. Unless extreme care is taken, the action of tripping the shutter results in considerable camera jar. There seem to be several points where the release appears to bind.

Super tele lens

An exceptionally large selection of lenses is available for the Alpa, ranging in focal length from 28mm wide-angle to 3750mm extreme telephoto. Many of these lenses were designed expressly for the camera. Others, while built for other cameras, are also made with mounts that fit the Alpa. Still others can be fitted to the Alpa with adapters.

Lenses can be changed quickly with the Alpa bayonet mount. Three steel lugs on the lens mount fit into the camera with only a quarter turn after aligning a red dot on the lens mount with a red dot on the camera body. The button controlling the lens lock need only be used when disengaging a lens.

Lenses of 75, 90, 100, 135 and 180mm focal lengths are fitted with Extensan focusing mounts that can be removed from the lens and used with the Tuban extension tubes. The Extensan mounts also may be used with a double-rail bellows attachment, with additional sliding support, for extreme close-up photography.

Alpa lenses are made in France and Germany as well as in Switzerland. Many of the lenses are assembled and mounted at the Pignons factory in Switzerland, where the Alpa camera itself is made. All lenses are tested on Alpa cameras with what is described as a "precise ritual."

One of the unusual features of the focusing mounts on the Switar 50mm and the Kinoptic 100mm lenses is the inscribed copying and reproduction ratios-an invaluable aid to photographers doing various types of technical picture work.

The Switar, for example, first focuses down to 31/4 ft. The scale is further calibrated in fractions-1/15, 1/12, 1/10, and 1/9. Suppose you are shooting a close-up of a man's head. The focus reading is 1/12. The image produced on the film will be 1/12 of the actual size of what you are photographing.

The Kinoptic 100mm mount focuses down to 5 ft. and then is calibrated in ratios of 1/10, 1/9, 1/8, 1/7, 1/6 and 1/5 of the actual size.

The picture taking ability of all the lenses tested proved to be excellent. Tests were of two types-practical photographic field tests and those made on an optical bench.

Two of the newest lenses in the Alpa line tested are of apochromatic designthe Kern Switar 50mm f/1.9 and the Kinoptic 100mm f/2.

The term "apochromatic" has been much misused in this era of ever-faster lenses. "Apochromatic" has no real direct relationship with maximum aperture in connection with lens sharpness.

The definition of an apochromatic lens is one that has been corrected for chromatic aberration. The colors in the spectrum have varying wave lengths. Getting these wave lengths to focus on the same plane is one of the chief problems facing lens designers. And that's what the apochromats have been designed to do. They bring the three primary colors-blue, green and redto the same focus.

Most lenses for 35mm cameras today are achromatic, that is, corrected for only two colors.

Modern glass, design improvement, and mathematical advances have made it possible to reach a higher degree of correction on fast lenses. However, that doesn't mean the lens is an apochromat. Many apochromats, particularly those used for process photography, are comparatively slow lenses.

Need haze filter

A slightly cold color rendition was noted on color film shot with the Kinoptic Apochromat. The Alpa people in the U. S. feel that this slight coldness is caused by the chemical composition of the glass used for the lens. They suggested either a haze or skylight filter for warmer tones.

The Alpa lens lineup is unusual in that this is the only eye-level reflex that accepts lenses with collapsible mounts. The lens mount can be depressed into the camera body when not in use because the hinged mirror can be pressed back. However, lenses in rigid mounts are fairly standard for reflex cameras and only one collapsible mount lensthe Alorar 50mm f/3.5-is available for the Alpa.

Compact accessories

The Switar, incidentally, solved a minor but annoying photographic problem. Up to two Alpa snap-in filters can be placed on the lens mount. In addition, the snap-in lens shade when not in use can be reversed and slipped snugly over the lens barrel. You can even add the Metraphot exposure meter to the accessory shoe and still get everything into the everready case. So there's nothing to jangle around in a gadget bag or pocket.

Another feature of the Alpa is a variable slit-type focal-plane shutter with speeds from 1 to 1/1000 sec. The shutter can be set for intermediate settingsbetween any two numbers on the dial. The camera has a self timer, separate sockets for Kalart-Graflex flash plugs and electronic flash.

Price of the Alpa Model 6 with Switar 50mm f/1.8 lens is \$469.—THE END

RADES CCEPTED

35mm CAMERAS Aires 25 1111. (1.7) \$92.50
Aires 25 1111. (1.7) \$92.50
Argus C-4. (2.8 M-L. 177.60
Argus C-4. (2.8 M-L. 177.60
Boltey B-2. (2.2 cace â flash \$82.50
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Kodak Revis 112 (2.6 Cace a) \$122.50
Kodak Revis 112 (2.6 Cace a) \$122.50
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Kodak Pony 128, (4.5 3) 128 47,95 34,80 44,80 24,80 47,50 49,50 49,50 49,50 12,75 73,00 12,75 47,00 22,95 25,00 47,50

35mm SINGLE LENS REFLEX Contaflex, f2.8 Tossar, MX ... Contaflex II, f2.8 ctd Tossar Ess, f2.9, MX Ezs, f2.8, Auto RF Enakta V, f2 Bioter 87.00

42.50 29.50 Exakta, f3.5 Praktiffax, f2.9 Exakta VX, f1.5 Angenisus ...
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	69.50
447.00	248.00
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	79.50
87.50	48.00
	\$3.00
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94.50	49.30
79.00	47.58
135.00	\$4.50
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144.00	45.00
400.00	195.00
	147.50 97.50 175.00 14.50 10.00 135.00 146.00

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40mm f3.5 Marco Kiler	87.75	54.00
78mm ft.5 Zaiss Bioter	211.50	78.08
90mm f2.5 Angenious	94.50	52.50
135mm f3.5 Angenious	89.50	47.50
180mm f8.5 Toin-Xonor	- 84.95	45.58
400mm f5.5 Mayor Tolo		
Mager	199.50	87.58

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Auto Rolloilles, 63.5 Xener, MX	187.50	97.50
Auto Rolleiffex, (2.8 Xenoter MX	392.00	149.00
Auto Boffex JIA, f3.5 Tesser	167.50	43.86
Minelta Autocord, (3.5 MX.	99.80	48.50
Rolleicard IV, f3.5 Xener Rolleicard V, f3.5 Xener	124.88	\$3.00 \$8.95
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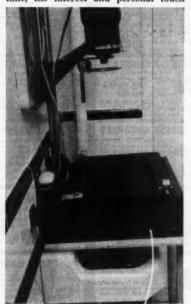
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No room for your darkroom? Try Modern's gypsy method

Half the fun and creativity in photography occurs after the picture is taken. In careful film processing and modern enlarging techniques, photographers can find new ways to add, change, improve the original image on the negative. Unfortunately, no matter how skilled and careful a laboratory may be with your films, no one will give them the care, the time, the interest and personal touch



An elaborate work bench isn't always necessary. This enlarger stand can be made to fit over any size sink.

that you can. Ergo, you need a darkroom.

Since many of us live in small apart-

ments or houses complete with inquisitive children who can pull over a tray of hypo or a top-heavy enlarger as quick as look at them, the modern photographer needs a modern approach. We've had this problem in mind for some time now and finally seem to have an ideal solution. On pages 62 and 63 you see a complete darkroom in a suitcase—chemicals, trays, paper-everything even a professional might need. Couple this with a suitcased enlarger and you have the wherewithal to make any light-tight

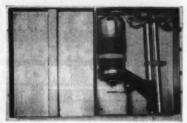
You can utilize the "convertible" areas of your bathroom. By cutting a ½-inch piece of plywood to your sink's dimensions and adding two legs at the front of it with hinges, you have an excellent enlarger stand (photo above).

bathroom or kitchen into a darkroom for

an hour, a day or as long as you can hold

the fort against the other members of

the household.

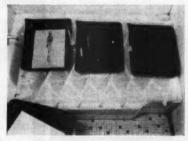


The enlarger head and post fit compactly in metal case, ready to be stored away in corner of closet.

A Federal enlarger, or any suitcase model you prefer, can be used. All the parts are contained inside the case, and the top serves as the base of the enlarger (photo above).

To illuminate the enlarger area you can clamp a safelight over the sink. Another safelight bulb could be screwed into a photoflood socket and clamped onto the shower curtain rod.

The large open area over the bathtub provides ample space for developing and printing paraphernalia. You can convert this by using a wooden expanding gate (such as is used to keep children inside one room). The gate is stretched out and covered with a plastic cloth (below). The plastic covering prevents solutions from dripping through the gate and into trav at bottom of tub where prints are washing. If you want to reduce washing



You don't need a heavy, clumsy board to hold trays—any expanding gate covered with plastic will do.

time, you can use a hypo eliminator.

When you get supplies, try to keep to small packages and bottles so they'll fit more compactly in your suitcase (photo, pages 62-63). Variable contrast enlarging papers, such as Dupont's Varigam, Kodak's Polycontrast or Ilford's Multigrade, save space too because you need only one box of stock paper, plus your set of filters.

You're all set now for a pleasant darkroom session, knowing you'll be able to "fold your tent and quietly steal away," leaving no photographic disarray!

NEW PRODUCTS

(Continued from page 30)

ter speeds from 1/1000 to 8 sec. and lens stops from f/1 to f/32. The dial also shows LVS, Polaroid numbers and frames per second for movies. Finished in satin chrome with a black plastic base, the Sekonic Leader Deluxe II, including leather case, is priced at \$11.95. For more information, write: BROCKWAY CAMERA CORP.

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New B&H Projector Uses Short Lamp



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Incorporation of the new General Electric CYC short lamp makes possible a new low-silhouette Bell & Howell 2 x 2

slide projector. The short lamp occupies less space than conventional projector less space than conventional projector lamps, the projector being only 6 in. high. The 706 slide projector shows 35mm, bantam and super slides. Manual, Semimatic, or electric slide changers can be used with the 706. The projector is fitted with a 4-in f/3.5 lens. Other features include: till button, dieset aluminum construction blower Other features include: tilt button, die-cast aluminum construction, blower cooling, whether lamp is turned on or not, and two-tone fabric-covered case. Prices of the 706 are: with Semimatic changer and Microfit tray, \$62.50; with Electric changer and Microfit tray, \$86. For additional information, write:

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Realist Adapter for Polaroid Slides

A new slide adapter that will accept A new since adapter that will accept transparencies made with the Polaroid Land camera has been developed by Realist Inc., a division of David White Instrument Co. The adapter fits the Realist 620 projector. The Polaroid



adapter is substituted for the 35mm adapter in the regular slide carrier. The new adapter, called the Realist 620 Slide Changer, sells for \$4.95. For additional information, write: REALIST DIV., DAVID WHITE INSTRUMENT CO. MILWAUKEE, WIS.

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front of the camera, under the viewfinder window, is composed of many ultrasensitive rectangular cells, said to measure light at the same angle of acceptance as the field of view of the taking lens. Energy, derived from light entering the cells, automatically adjusts the lens diaphragm to the proper f-number. The Eye-Matic does not use batteries. The CA-2 has an f/1.8 lens

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sharp images are a must and depth of field is limited. It can also be used for sports photogra-phy. By pressing the eye close to the eyecup, extraneous light can be elimiphy. By pressing the eye close to the eyecup, extraneous light can be eliminated. The eyecup can be rotated in a complete 360° circle in either direction and may be held against the socket of either eye. The device can be adjusted to individual vision. The Microscope Eyepiece slides into position in the track-guide of the Praktina and is interchangeable with the standard Penta-Prism viewfinder, or waist-level reflex finder. The unit is all metal except for the plastic eyecup. Price is \$30. A plain ground glass focusing screen is priced at \$3.95. For more information, write: STANDARD CAMERA CORP.

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Dealer is designed to dispense one sheet of paper at atime at the touch of a lever. The Paper Dealer comes in four models. Model 57 stores 5 x 7 or 4 x 5 paper; Model 810 holds 8 x 10, 5 x 7 or 4 x 5 paper; Model 1114 stores 11 x 14 paper; and Model 1017 stores three sizes—8 x 10, 5 x 7 and 4 x 5 paper. The Paper Dealer holds 100 sheets of single-weight paper or 50 sheets of double-weight paper. Prices are: Model 57, 6.95; Model 810, 89.95; Model 1114, \$9.95; and Model 1017, \$12.95. For additional information, write: H & 8 PHOTO EQUIPMENT CO. H & S PHOTO EQUIPMENT CO. P.O. BOX 1493, G.P.O., NEW YORK 1, N. Y.

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New Sylvania M-25 Flashbulbs

The new Sylvania M-25 flashbulb packs the same light output as a Press 25, although it is the same size as other M-type bulbs. Only one-quarter the size of the Press 25, the M-25 is filled with the metal ziconium. The M-25, because of its flashing peak, can be used in box-type cameras as well as cameras permitting high shutter speed synchronization. The bulb reaches its peak in 17 milliseconds, compared with 20 milliseconds for the Press 25. Increased light output is said to make it possible to close down one full stop more than with other small-based bulbs. There will also be an M-25B for use with daylight emulsion color films when shooting indoors without a filter. A package of 12 M-25 bulbs is \$1.59. M-25B's are priced at \$1.98 per dozen. For additional information, write:

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the MOVIE MAKER

by MYRON A. MATZKIN

Are your film titles dull? Here's an uncomplicated way to give them more pep by using color transparencies.



A home movie title need not be made of words alone. Those white block letters that come out of a box to be laid out in state against a background of black velvet can be put to much better

advantage. Used with discretion, they may be combined with an actual scene that is related to the movie footage.

Transparencies (35mm, 2\% or 4 x 5), made on location, very well may provide the background you need. And a background that will bring your audience into the idea or mood of your film very quickly.

There are several ways to combine slides and words. Here is one: set up your movie camera in front of an 8 x 10 sheet of ground glass. Train a slide projector on the glass from the opposite side. Focus the projected slide on the side of the ground glass facing the camera. Paste letters on the glass and film the projected slide and title letters together.

Another method: project the slide on a regular screen, with the camera positioned at a slight angle to avoid the projector light beam. After the slide is shot, rewind the exposed film back to the starting point. Place title letters on a black background and make a second exposure over the slide footage. Result: a title superimposed on the slide background.

While both these methods will work, they aren't perfect. When shooting titles with color film by the two systems outlined, you'll probably need an f/1.9 or faster lens to get the right exposure. In addition, the angled camerato-subject arrangement may cause some distortion.

A more effective way: have a 4 x 5 transparency made from a 35mm slide. (There are a number of color labs that can do this.) Mount the transparency between two cardboard frames, cut out to show the picture area. Hold the transparency in place with masking tape applied to its edges. Bind the two frames with masking tape, too.

The photograph (this page) illustrates the arrangement for shooting

the slide and title simultaneously. Place the cardboard-mounted transparency upright on a table with a wooden block propping it in position. Tape a sheet of white bond paper to the back of the mount to act as a diffuser. Position a 275-watt RFL2 photoflood about 2 ft. behind the transparency so the light strikes it directly. The diffuser paper prevents hot spotting. Fasten your movie camera to a tripod, facing the front side of the transparency.

Many normal lenses will focus down to 13 in., a distance that produces a field of view slightly less than the 4×5 transparency picture area.

Your camera lens may not focus that close, or you may have a fixed focus lens. In either case, you can use a +3 close-up attachment.



Tri-Vision attachment and titler.

If your camera has built-in parallax correction in the viewfinder, use it to line up camera and transparency accurately. If not, there's still a way. Cut a cardboard to the exact size of the transparency. Find the center of the cardboard by drawing diagonal lines from corner to corner. Draw a circle the size of the outside diameter of your lens barrel around the center point. Place the card over the transparency and move the camera forward until the lens and the circle are matched. Then move the camera back in a straight line to the correct focusing distance.

Title letters can be superimposed on the slide in several ways. The Tri-Vision attachment makes it possible to shoot both transparency and letters at the same time. (See illustration, page 100.) A transparent mirror system inside the unit permits double exposure without rewinding. You may want to look at the Tri-Vision titler, although you may find it more economical to use your own title cards. The Tri-Vision titler also has a handy device for correction of parallax error when shooting close-ups with any movie camera.

A second method: shoot the trans-(Continued on page 100)





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THE MOVIE MAKER

(Continued from page 98)

parency, rewind the film and then shoot the letters mounted on a black background. Or, you can place a cellulose acetate sheet, or 4 x 5 glass, with the title inscribed in finger paint, over the transparency, and shoot both at the same time. If you adopt the last method you may have to use a polarizing filter to eliminate glare from the shiny glass or "cel" surface.

Experience indicates that you can shoot at 16 fps with a lens opening of f/5.6 or f/7. It's always wise to take a reflected light meter reading before shooting. If you use a polarizing filter, don't forget to increase exposure to

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Slides can have other movie making uses, in addition to titling. It is often impossible to get interior shots into home movie travel films. Light level may be too low, or a movie camera may be impossible to use inside because of certain restrictions. But if you can shoot with a still camera, some of that missing continuity can be supplied.

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It might be a good idea to keep this type of footage to a minimum—long enough for people to grasp details, but not so long that it's obvious to your audience that a still shot is on the screen.—THE END

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THE BESPOKE OVERCOAT

(Continued from page 91)

musicals, melodramas and sentimentally satisfying romances. And it is not surprising that when a film based on the Gogol original did come to be made, five or six years ago in Italy, that it was of full, "feature" length. There is surely enough to the story to occupy the screen for an hour and a half or so-even if there were not the immensely important practical consideration that short fiction films, unlike documentaries, travelogues, and other "short subjects," conventionally have little place in theater sched-

The Italian version, The Overcoat, directed by Alberto Lattuada from a script by Cesare Zavattini, and starring the famous comedian Renato Rascel, itself won many prizes-and was shown in the U.S. in 1954. It is interesting to recall the way this film retold the Gogol story, in discussing the problem of length. There was surely a lot to admire. Zavattini's script retained much of Gogol's acid sarcasm toward government officialdom, with its often asinine insistences upon paper procedures, and its all-too-frequent callousness toward individual suffering. Lattuada consistently sharpened the anger of the film with slashing satire, and emphasized the deadly seriousness of poverty with bursts of high comedy.

Spoiled by propaganda

As the harassed clerk who sacrifices everything for a new coat, only to have it stolen, Rascel sought and captured some of the universally laughable and piteous qualities of Chaplin's classic figure of the tramp. The force of the film, however, was eventually spilled in deliberate propaganda.

By contrast, The Bespoke Overcoat is short, running about half an hour. The setting, in the screenplay by Wolf Mankowitz, has been moved from the Russia of Gogol's day to modern London, and the chief character presented as an old Jew, a poor clerk in a clothing warehouse. The story is related in a flash back, as the old man's friend, a tailor, sadly sips his beloved brandy. In his reverie, past and present, actuality and fantasy mingle to make a memory of what might have been.

True to Gogol's intention, the desperate need of the old man for an overcoat is ironically shown. Sitting in the cold warehouse where he has worked for 43 years, surrounded by racks of clothing, he begs to be given a sheeplined coat, to be paid for out of his wages. His boss, who is too young to remember when the old man first came to work in the warehouse, refuses-and later forces him to "retire."

There is nothing left in life for the old man but the overcoat his friend the tailor is making for him-a real "bespoke" overcoat, made to his own measure. To get it, he goes hungrydies before it is finished. As his friend the tailor drinks his brandy, the old man returns-for one last act-to remedy injustice. They go to the warehouse and pick out an overcoat-the one the old man feels is owed to him, especially as he did not live to wear the "bespoke" coat. Now satisfied that he will at last be warm, he leaves his friend to mourn. The brandy and the spirit of his old companion gone, the tailor sadly lights a memorial candle and recites the prayer for the dead.

Realism is hard enough to make convincing on the screen. The camera's allseeing eye too easily becomes an intruder, even if the action is unplanned, or carefully arranged to seem unrehearsed. Fantasy is even harder to bring off, without becoming stickily artificial. Combining the two successfully, as in The Bespoke Overcoat, amounts to something of a tour de force. But the makers of the film obviously did not set up the problem as a stunt, just to show off their ingenuity.

Details are realistic

The difficulty, in fact, was inherent in the Gogol story itself. Once again, it is the strange paradox of the greatest works of art that universal meaning is founded upon particular truths, but that the particular may not proclaim its universality directly, or its power wifl shrink. In the movies, this is what happens so often when characters and events are created first of all to be "symbols," and only incidentally to be genuine people, behaving believably. To establish the story of The Bespoke Overcoat as believable at once, Mankowitz' screenplay, given cinematic life by Director Jack Clayton and photographer Wolfgang Suschitsky, insists upon realistic details-of characterization, setting, dialect, expression, etc. And to give the story its deepest and widest meaning at once, imagery is used that is poetic, rather than literal. The power of realism to grip the senses is merged with that of fantasy to release the imagination. What is experienced thereby is a fanciful entertainment—but a profoundly moving argument as well.

Mankowitz, who has had two of his own novels made into movies in Britain -Make Me an Offer and A Kid for Two Farthings-has provided a script that is funny and sad, bitter and tender. Not only does it offer opportunities for brilliant acting, it demands it. And Alfie Bass, in the part of Fender the clerk, twinkles with a delicate humor that makes his story all the more compelling. David Kossoff, playing the tailor Morry, carries the burden of grief for his old friend so affectingly that we bear it with him. The eloquence of the acting, how-



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The cameraman interprets

Suschitsky would be the first to insist that this is as it should be. A crackerjack free-lance illustration photographer in England, he had received a thorough technical training at the Graphische Lehr-und-Versuchsanstalt at Vienna. He broke into movie making in 1937, learning his business as a cameraman with several British documentary film makers, notably Paul Rotha, And his business, as he saw it, was to work for the director. "It is the cameraman's job to get (the idea) from the director and to interpret it as closely as possible, using all his technical knowledge and artistic skill to that end," he wrote in an article on the profession of "the Documentary Cameraman" for a symposium on Working for the Films, published in 1947 (The Focal Press).

"It is, after all, the director who should create a film and photography is but a means at his disposal; so the cameraman should be prepared ultimately to subordinate his own ideas. Ideally, of course, there is sympathetic understanding and identity of outlook; but should there be a difference of interpretation, then the cameraman should be prepared to accept the discipline of working under a director's direction."

The camera is expressive

Suschitsky has carried this philosophy with him from the documentary field to that of the story film. But The Bespoke Overcoat proves that he understands the function of the cameraman, under the director, to be a fully creative one. Without his superb photography, in fact, the film could not have been so brief, and vet so movingly rich in meaning. If the fundamental concept of Mankowitz' screenplay is poetic, blending realistic detail and flights of fancy, director Clayton had to depend upon the immediate effectiveness of the photography to make the imagery clear and poignant. To do so, Suschitsky strove for expressiveness, rather than mere representation.

In one scene, for example, the bitter irony of the old clerk's need for an overcoat is instantly conveyed, as the camera shows him at his little table in the warehouse, surrounded by racks of clothing. There is no need to document the hugeness of the warehouse, or the fact that there are hundreds of overcoats there, of all sizes and materials—enough for hundreds of people able to buy them and keep warm. A harsh overhead light illuminates what must be one corner of

(Continued on page 104)



PHOTOGRAPHIC

ANNUAL 1958



THE BESPOKE OVERCOAT

(Continued from page 103)

the place. The camera dollies in on the ragged old man and one or two racks in the cavernous darkness. The lighting, the camera movement, a few props (and the echoing sound) does it all—suggesting what would have required long, carefully detailed takes to convey, in a treatment more simply realistic.

In Suschitsky's poetic evocation of mood and atmosphere, we may see elements out of the German expressionistic cinema of the 1920's—but with emphatic illuminations of sharp realisms out of the British documentary style. It may be tempting to attribute his mastery of composition and lighting entirely to his background in still photography. But this would be a serious mistake for an understanding of the radical, essential differences between still and movie camera work—the differences underlying the very nature of the movies, as pictures that move.

Still and movie lighting differ

As Suschitsky himself points out, in the article quoted above, he has even had to "unlearn" a lot of basic techniques of still photography in turning successfully to making films. "There is," for example, "a great difference between lighting a room for a still and for a cine shot. My first interiors showed double shadows of actors and most other faults in lighting. It took me years to pick up even the fundamentals of film technique. Even today, I still go more by instinct than knowledge when deciding whether a camera angle will cut or not. . . . This is because I never had adequate experience in the cutting room, on whose floor all mistakes come home to roost. And that is why I think it important that training for camera work should include several months in the cutting room.

In the ten years since this was written, Suschitsky's "instinct," already some-thing that helped bring him to the top of his profession, has become fully informed by a thorough knowledge of the essentials of editing-of the basic cinematic element of montage. Each shot of The Bespoke Overcoat is composed, lighted and followed through in integral relationship with what has gone before and what follows. As we see them-and as we cannot forget them-the images of the film, separately moving, build up excruciating power. The final judgment of Suschitsky's work is that all the elements of The Bespoke Overcoat: Mankowitz' story, Clayton's direction and editing, and the acting of Bass and Kossoff, may not be conceived, now, in a form other than that which took shape in his camera. Of all the ways to telling Gogol's great story, this way now seems fully realized-short, but fluently, beautifully, complete.—THE END





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Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, Look Magazine

Controversy on lens coating; new infrared camera; free data guide.



In my column for Oct. 1957, I discussed lens coatings and made the statement that old lenses should not be coated. Mr. Ray E. Campbell of Glendale, Calif., has written a vigorous protest:

"We have successfully coated thousands of 'old' photographic lenses for Technicolor Corp. (Cooke lenses in current use), Universal Pictures, Mitchell Camera Corp., most of the major motion picture studios, the Military and many private professionals."

Mr. Campbell says that Dr. Rudolf Kingslake, among other experts in photographic optics, will bear out that my statement is untrue.

In order to resolve this controversy, I talked to Dr. Kingslake at the Eastman Kodak Company in Rochester. He does not recommend the coating of old lenses because of the difficulty in assembling the elements and the danger of breaking them. For these reasons Dr. Kingslake says that the Kodak Company will not undertake to coat old lenses—only those in production.

I also questioned E. Leitz, Inc. and received the following statement of their policy on lens coating:

"Our position here is that coating previously uncoated lenses does offer many benefits to the photographer, including the elimination of 'ghosts,' increased contrast and light transmission, and better color saturation in the case of transparencies. Therefore, we feel that the coating of older lenses is worthwhile, but only if it is done by the lens manufacturer or his authorized representative.

"As you know, lens disassembly and reassembly in a mount is a delicate and extremely precise operation. It may often require special tools not available to every lens repair or lens coating organization. Certainly it requires a battery of test instruments to check final reassembly. So, E. Leitz, Inc. will coat older Leica lenses, and so will the Leitz factories in Canada and Germany. But, we do not recommend that Leitz lenses be coated other than by these organizations."

Finally, I checked with the C. P. Goerz American Optical Company:

"In order to coat an old lens, it is necessary for us to re-polish the elements, to remove any surface oxidation. This in itself quite often alters the original performance characteristics of the lens. The slight improvement factor afforded by the coating will take care of flare in a lens, but sometimes the subsequent image quality loss makes it hardly worthwhile

ity loss makes it hardly worthwhile.

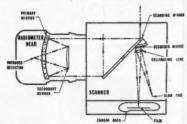
"While it is true that many old Goerz Berlin lenses, as well as Goerz American lenses, have been coated and remounted by various sources in the United States, we at the Goerz factory do not recommend the procedure for, should damage occur to one of the elements during the process of coating, it is entirely impossible to replace any of these elements with a glass of matching index of refraction. These glasses are no longer available, having been made as far back as 45 and 50 years ago."

Mr. Campbell is undoubtedly performing a worthwhile service, and I am sure he has improved the performance of many uncoated lenses through his "Raycote" process. However, the experts seem to agree with me that unless done by the manufacturer, the problems involved make the coating of old lenses not advisable.

New infrared camera

I have witnessed a remarkable demonstration of a new infrared camera that does not require the use of special film. The photographs, in fact, are made on Polaroid Land film and are available within a minute of exposure.

The camera was developed by the Barnes Engineering Co. of Stamford, Conn. It consists of a Barnes Opti-Therm Radiometer system for measuring the infrared radiation, a scanning attachment, and a visual camera to



Schematic diagram of scanning system for Barnes Infrared Camera.

record the image. The entire assembly weighs about 100 lbs.

In operation, the camera is focused on an object. During the exposure, a mirror scans the field of view for several minutes. An ultra-sensitive heat detector in the radiometer picks up the radiations emitted by various points of the object and modulates a light beam. The intensity of the beam varies with the intensity of the radiation. The object is scanned from top to bottom and from side to side, just

as the image on a television screen. The modulated light beam is simultaneously scanned over the film in the corresponding pattern. The final blackand-white picture is made up of a series of closely spaced lines. The light areas on the picture correspond to those areas emitting the most heat and the dark areas to those that are cooler.

Sensitivity of the camera is very high. It can detect temperature differences as small as .02°C.

The camera has wide applications in industry, science and medicine. For example, a heat picture of a refinery will show where hot spots, potential sources of trouble, may be developing. Similarly, a picture of a bank of electrical switches can reveal overheating that may be due to poor contacts.

Free photo data guide

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RAPHY

Every year I prepare a table of specific technical information for my own use as well as for other photographers I know. This photo data guide includes film exposure indexes, developing times, guide numbers and color conversion filters. Although it is not all-inclusive, it is based on my own and other photographers' practical tests and experiences. I receive much valuable data from Bill Sumits of the Life photo lab and Sy Solow of the Look photo lab, as well as from many professional photographers.

You may have a copy of this latest photo data guide by sending a stamped, self-addressed envelope to me, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y .- THE END

THE LARGE CAMERA

(Continued from page 34)

Swings and freedom from distortion. The only type of camera that can be equipped with both front and back "swings," the large camera is also the only instrument which enables a photographer to control the "perspective" of his subject and avoid "distortion." This makes the large camera unsurpassed for photographing architectural and industrial subjects, interiors and objects of all kinds.

Superb definition and subject rendition. Because large-size negatives need less magnification during enlarging than smaller films, they permit the photographer to produce prints of matchless sharpness and definition. This fact makes large cameras the ideal tool for rendition of subjects rich in fine detail (such as landscapes, architecture, reproductions of paintings, etc.) or possessing a characteristic texture (sand, stone, wood, etc.).

By imaginatively exploiting these and other unique qualities of the large camera, and selecting their subjects accordingly, photographers not only will be able to produce better pictures, but can also contribute directly to the enrichment of man's visual experience. How, will be the subject of next

month's column.-THE END





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PICTURES n a MINUTE

Defective Polaroid Land prints No. 2: Sometimes it's not the photographer's fault.



Last month I described a couple of sure ways to ruin your prints before they ever got out of the camera. This time. let's consider two kinds of defects which usually are beyond your con-

trol, although there are ways you can reduce the frequency of occurrence.

Occasionally, you'll get a print with a small or large blank white area on it. This is caused by failure of the developer to spread out evenly across the negative when the pod containing the development chemicals is squashed between the steel rollers in the back of the camera. (This occurs each time you pull the tab to start the picture developing process and advance the film to the next picture taking frame.)

Usually, the failure to spread the developer evenly is the result of some damage to the little pod of developer either during the manufacturing process, or during packing, shipment, or handling by you after buying the film. If you should jam a couple of film packages into a tight suitcase or bulging gadget bag, there can be enough pressure on one, or more, of the pods to squeeze it partly open. Some of the chemicals squish out and dry up. Then when you use the film and drag that particular pod between the rollers, it is unable to supply the required amount of developer. So, you get a partially or totally blank print.

What to do about it? First of all, try to avoid manhandling the films and accidentally squashing the pods. Second, when you run into one, or more, of these on a roll (and that can be most disheartening) don't just get mad at Polaroid Corp. and throw the print away. Save the defective print and mail it to Customer Service, Polaroid Corp., Cambridge 39, Mass. with a little note telling what happened. Be sure to include your return address, because Polaroid Corp. usually will send you a replacement roll of film.

The second defect also concerns the developer. Sometimes you may find some brownish blobs on the print. In my experience they usually occur at the tab end of the print. Above right I've simulated the effect. The blunt "V" shape is quite common.

When you get one of these, you can save the print if you act quickly.

Without delay, coat the print generously, working the coater toward that end of the print where the developer blob is. Use the coater as a mop to swab off the excess developer. Then chuck away that coater, as it has been contaminated with developer.

If you wait awhile before swabbing the print clean, two things will happen: The developer will harden and it won't come off easily; the print area under the developer blob will be

bleached and streaky.

What causes this trouble? Nobody is quite sure, at the moment. However, it seems that when you strip off the developed print the developer has to make a choice (so to speak) between sticking to the negative (where it belongs) and going off with the print (which is not the thing to do). If you are hesitant in stripping the print out of the back of the camera, or if you lift it part way, then let it fall back slightly, it's possible that this can



Wedge-shaped smears, right, simulate characteristic shape and location of developer blobs which stick to print. For probable cause, certain effect, and usually successful remedy, see text.

cause the developer blob to stick to the print. So, when removing a print, first lift up the little triangular tab, get a firm grip on it, and strip the print straight out in one continuous, fairly rapid movement.

If you're troubled with many of these, save a few samples of both negatives and prints and mail them to Customer Service. You'll be most likely to get a replacement roll of film. And incidentally, in case of any kind of film or camera trouble, Customer Service would like to hear from you.

Correction, and how!

In some manner for which I can't possibly account, a mess of errors got into my November 1957 column about the new Model 110A Polaroid Pathfinder camera.

On page 116 I wrote: "-at EV 13

you may have 1/300 sec. at f/4.7 (for maximum action stopping) or any of the following" and then I listed a whole bunch of wrong numbers.

That text should have been: "—at EV 13 you may have 1/300 sec. at f/4.7 (for maximum action stopping) or any of the following: 1/250 at f/5.6, 1/125 at f/8, 1/60 at f/11, 1/30 at f/16, 1/15 at f/22, 1/8 at f/32, or 1/4 at f/45—"

Compounding the felony, the caption at top right read: "However, camera is set for 1/15 sec. at f/16, too slow for snapshots." This was at EV 15; it should have been 1/15 at f/45. This also applies to the text reference immediately under the caption.

Finally, in the caption below I wrote that the camera was set for 1/125 at f/5.6, when it's perfectly obvious in the illustration that it's really set (correctly) to 1/125 at f/16. This was also repeated in the text three lines below this caption, where the correct setting should have been f/16, not f/5.6.

My apologies to any readers who may have been bewildered by all this. Probably caused by sun spots, or a full moon, or something.—J. W.



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VIEW/RANGEFINDERS

(Continued from page 55)

Every time you focus a camera by aiming it at a target and turning something until the rangefinder images coincide, you are setting up a problem in elementary trigonometry and solving it by a process called triangulation.

The problem is this: In a right triangle (one angle is 90°), if the length of one side and degree of one other angle are known, then the length of the side opposite to the known angle and adjacent to the 90° angle can be determined. In the camera rangefinder, the known side (distance between the two rangefinder windows) is called the baseline; the angle between the two lines of sight at the beamsplitter is 90°; the measurement of the unknown angle is achieved by swinging the right-hand or second line of sight until both lines of sight coincide (diagram A, page 52).

If the movement of the swinging line of sight is done with a wheel or knob, then marks can be put on the knob to denote the various distances measured. If the works are connected internally to the camera lens, the rangefinder can be used to show when the lens is set for sharp focus at any distance, even if you have no idea what the distance is in feet.

The main limitation to the accuracy

of camera rangefinding is the inability of the human eye to tell when the two images have blended, or more important, to know when they are not in coincidence. It is known that even a sharp eve cannot distinguish two images in the rangefinder when they are separated by an angle of less than approximately 11/2 minutes of arc (that's about 1/40 of one degree). This may seem such a tiny amount of error as to be insignificant, but that's for an excellent eye. Many people have much less acute vision, with correspondingly greater errors. How important is it in a practical sense? To see, let's compare the human eye coincidence error, in feet, when using rangefinders with unit magnification (life size) images, with the zone of sharp focus of two popular lens types at their widest aperture.

Immediately, certain things are apparent:

The human eye error is slightly greater when using a 1½-inch baseline unit magnification rangefinder than when using a 3-inch baseline type.

The zone of sharpness of the 50mm f/2 lens is slightly greater at all subject distances than is the eye error. That means that with either the $1\frac{1}{2}$ or 3-inch baseline rangefinder you should theoretically be able to focus a 50mm

(Continued on page 110)

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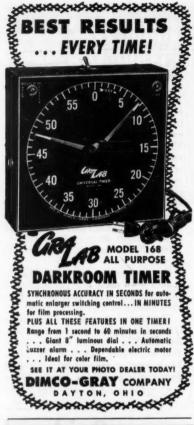
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VIEW/RANGEFINDERS

(Continued from page 109)

f/2 lens sharply at widest aperture. But even at that, it's a close thing and would require a "perfect" rangefinder and a sharp eve.

The zone of sharpness of the 135mm f/3.5 lens wide open just about matches the eye error in depth with a 1½-inch baseline rangefinder; with a 3-inch baseline type, the eye error is just a shade less than the zone of sharpness. Thus, accurate focusing of the 135mm f/3.5 lens wide open is theoretically just about possible with both types, although the chances for success are slightly greater with the 3-inch baseline type.

These conditions change immediately when we change some of the other factors. For example:

As soon as you close down either lens to a smaller opening, the zone of sharpness increases enough to absorb the eye errors.

If the rangefinder (not the viewfinder) has a less than unit magnification, that is, life-size, image (and many do provide a considerably smaller than life-size image) then the factor of eye error goes up greatly and the chances for accurate focus are reduced accordingly. Thus, trying to focus a 135mm f/3.5 lens wide open with a rangefinder having a 50 percent of life-size image would be almost a waste of time.

If the rangefinder has a greater than unit magnification, then the eye error is greatly reduced, and the chances for accurate focus are much increased. Thus, the Leica IIIg rangefinder which has only a 1½-inch baseline, but magnifies the image to greater than life size, is probably the equal in accuracy of the Leica M3, which has a 3-inch baseline rangefinder with life-size image.

In the Canon cameras, for example, this problem is approached by installing a rotating lens turret in the rangefinder system. In one position, the turret's lenses magnify the rangefinder image to 1.4X life size, to provide more accurate focusing than would be possible when using the normal settings of the rangefinder.

Advantages and disadvantages

The diagrams (pages 52-54) illustrate some features of several types of range-finders. Each has its theoretical and practical advantages and disadvantages.

The most frequently used method for shifting the right-hand line of sight is by means of a rotating mirror or prism at the right-hand end of the rangefinder baseline. Simplicity and directness are tits main good points, and it is used in many of the lower priced cameras. It has a theoretical drawback, however.

When a mirror is rotated through an angle, the line of sight is reflected through an angle which is twice as great

(this applies to a prism, too). Hence, if a certain accuracy in the movement of the line of sight is required, the accuracy with which the mirror is turned must be twice as high. This makes the system sensitive to wear, damage, and other sources of malfunction. Despite these apparent drawbacks, some excellent rangefinders employ this principle with success. Among them, the Leicas (other than the M3), the Canon, and some models of the Kodak Signet (see diagram B).

In the Leica M3 and the Argus C44 the right-hand line of sight is shifted by the lateral movement of a lens in the optical line, and the shift in the line of sight is in direct proportion to the movement of the lens (diagrams D and G).

The required swing of the line of sight is non-linear. That is, it must swing further for changes at short ranges than for changes at greater subject distances. Therefore there must be some kind of non-linear or eccentric cam action between the lens focusing mechanism and the arm which actuates the swinging lens and changes the line of sight.

In the Argus C44 (diagram D) the focusing wheel has a cam machined on the back end of the hollow shaft on which it pivots, and the shape of this cam shifts the follower by the exact amount. Practical mechanical inaccuracies of cams limit the ultimate accuracy of this method, but if the cams are well made the imperfections are so small as to be entirely negligible.

A rather unusual method of shifting the right hand line of sight is the variable wedge of the Contax. As diagram C shows, movement of the actuating arm causes the positive rear lens of the wedge to pivot in such a way that the two lenses add up to a prismatic wedge of variable angle.

The deviation of the line of sight produced by a prismatic wedge is approximately one-half the angle through which the wedge moves, so this system has a mechanical-optical advantage in maintaining accuracy. It is an expensive system to manufacture and is considered to be sensitive to wear and damage. However, plenty of Contax II rangefinders have worked well for 20 years.

The "wearing out" points

In most cases the actuation of the rangefinder by the lens movement is obtained by a follower which presses against a reference surface or cam on the lens or focusing ring. In all Leicatype rangefinders (and their imitations) the follower is a small roller on the end of the follower arm which bears against a reference surface on the back of the lens. In the Nikon a roller presses against a cam on the rotating focusing ring on the camera body. Freedom from wear and damage in the follower roller, lens reference surface, cams, and in-

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ternal pivots is of great importance. Optical engineers have made strenuous efforts to make these parts durable.

The very heart of the view-rangefinder is the beamsplitter—the mirror or cube prism which takes one line of sight from your eye and sends it in two directions at once. It depends for its effectiveness upon a partial mirror—that is, a piece of glass coated with a metallic film which is both semi-transparent (letting you see through it) and semi-reflective (so your line of vision is also deflected off at an angle at the same time you are looking through the beamsplitter).

What makes range finders bright?

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The traditional partial mirror film has long been semi-transparent gold. The gold used in a beamsplitter absorbs about 40 percent of the incoming light. Gold is an extremely durable surface, and although some newer metallic film types pass more light, gold is often selected solely because of its durability.

One of the most important advances in view-rangefinders in recent years is the application of new types of very thin metallic films to the beamsplitter reflecting-transmitting surface, and the coating of internal lens and prism surfaces to reduce losses of light due to reflection

These new films are made of such materials as magnesium fluoride, zinc sulfide, and titanium dioxide. With these new films it is possible to make a beam-splitter which will absorb only 10 percent of the light, as compared to the approximately 40 percent absorbed by a gold surface.

If the film is built up to the proper thickness, one image will appear yellowish in color, while the other image will seem to be bluish. This tends to improve the visual accuracy of the rangefinder by making it easier for the user to determine when the images are or are not blended. In the Argus C44, for example, the brightness and clarity of the rangefinder images are noticeably better than those of some very much more expensive cameras of an earlier vintage.

These thin films are applied by the process known as vacuum evaporation (also used in lens coating). The film on a front surface mirror may be only 5/1,000,000 (five-millionths) of an inch thick; a beamsplitter coating may be twice as thick as that, or about 1,000X finer than an average human hair. Ability to produce such coatings accurately and in quantity has made it possible to include a high quality view-finder or rangefinder in even moderately priced cameras.

The modern viewfinder

If rangefinder images have been improved, then viewfinders can be said to have been revolutionized. This has been done by superimposing on the field of view the image of a bright white or light colored frame which shows the field of view with considerable accuracy and great clarity. The frame that produces this image may be merely a clear line in an opaque piece of photographic film. Usually it gets its light from a frosted window in the front of the camera. The image of this frame is carried to the eye by a mirror and beamsplitter system.

It is possible to link the frame to the rangefinder mechanism, so it moves sideways and/or down to correct for parallax error as the lens is focused. Such a system is shown in diagram E. Several bright frame lines may be incorporated in one mask in one finder, with the appropriate frame being brought into action by an automatic or manual control (diagrams G and H).

Wide-angle viewfinders

Although it is relatively easy to make a bright multi-frame viewfinder for a 50mm lens plus several lenses of longer focal lengths, the addition of a 35mm field of view presents serious complications. To achieve this field without running into exceptionally large optical components, the images must be minified. This immediately ups the eye error factor, discussed earlier. However, this is compensated for to a great extent by the enormous zone of sharp focus of the 35mm lens.

In the Leica M3 the problem is dealt with by a special minifying lens, part of the 35mm Summaron lens mount, which fits over the viewfinder lens on the camera (diagram G).

In the late model Canons, the turret described earlier is rotated to a position in which its lenses minify the field of view seen through the view-rangefinder to present a 35mm field.

In the Agfa Ambi Silette, the general field of view in the finder is for the 35mm lens; bright frames are superimposed on this wide field to show those for the 50mm and 90mm lenses.

It would be impossible to cover all the methods by which camera manufacturers are remaking the view-range-finder 35. However, it's obvious that spurred by competition they are applying skilled and careful engineering to cameras in a very wide price range.

THE END





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the CAMERA CLUBS

by MABEL SCACHERI

How many members make a camera club? How to interest the old members, attract new ones.



Every camera club wants to keep up its membership, perhaps grow in size so that it is large enough to handle financial affairs easily and attract better speakers. I've watched the ups and downs of

a good many camera clubs for a long time, and have some notions of my own along these lines.

In the first place, I believe a camera club can be too large. Fifty members, really active, showing up for most of the meetings, make a better club than 200 or 300 who inevitably divide into cliques. There is less friendliness and

fun in a big club. Taking in too many new members at once can be a mistake, too. I know of a club which has changed character almost completely in the past year because "a little band of willful men" joined the club together, didn't favor the general tone or type of programs. and set to work taking everything over getting a new kind of judge, promoting a new viewpoint on photography, vetoing any sort of picture in which they were not personally interested.

It is beside the point to consider whether the club was previously stodgy, too social and chatty, not sufficiently ablaze with earnest purpose. Whatever it was, it had been an enjoyable club for the members. After a year, only about three or four of the old members remain, and most of the others left in a resentful mood.

There is room in the photographic world for all kinds of camera clubs, once-a-monthers and once-a-weekers, slow-go-easy and afire to learn, specialized and generalized, chatty and serious. There is no room for petty dictators.

The Alexander complex

Thus we see one reason why veteran members withdraw from a club. Another reason is that which caused the discontent of Alexander the Great, who was bored because he had no more worlds to conquer. What the Alexander group needs is some new feature in the club's program.

For instance, the New York Color Slide Club is encouraging the members to put together short sequences of slides, not more than 18, which they project and discuss in not more than eight minutes. Making a good series of slides or prints is a new problem, not the same as making the same number of unrelated slides.

Then, of course, there are those oldtimers who were great in black-andwhite, tried color, didn't make out so well, and are now kind of frustrated and peeved. Nobody pays them proper homage any more when they show their black-and-white masterpieces. For one thing, even a big print does not carry as well as does a slide projected up big on a screen.

I have a suggestion about this problem, gleaned from the annual wingding of the Metropolitan Camera Club Council (of New York City), called the Photo Jamboree. A good soul named Martin Bercu, very smooth in color slides, copied all the black-and-white entries on Kodachrome. Yes, Kodachrome. No grain, and good rendition of any toned prints. These copies came up brilliantly on the screen, compared favorably with color slides.

For a complex—a cure

Now, how about the reasons why shutterbugs seem leary of joining camera clubs. In previous columns I have pointed out that these non-clubbers fear they will be outclassed in equipment, technique, picture sense, etc. by the club members and they don't want to get an inferiority complex. The cure is luring them to a few meetings, but that is not enough. At every meeting the president should make a strong pitch about what the club has to offer its members.

Some time ago I attended an excellent session of a movie club, and by chance I was sitting near a timid outsider who wondered if he should join the club. The president did, politely and vaguely, invite visitors to come up and ask him for details. Trouble is, the pesky bashful visitors just won't

So I made the pitch. Laid it on thick. Told him just what they did at the meetings, both the program and the technical sessions. I guess I have the soul of a salesman-anyway, I had the guy drooling to join.

That is what you have to do, really tell 'em. No general stuff about how their photography will improve and they will enjoy the company of the other boys. True enough. But be specific, be eloquent, be warm and glowing about your club and you won't have any trouble selling those prospects a membership.—THE END



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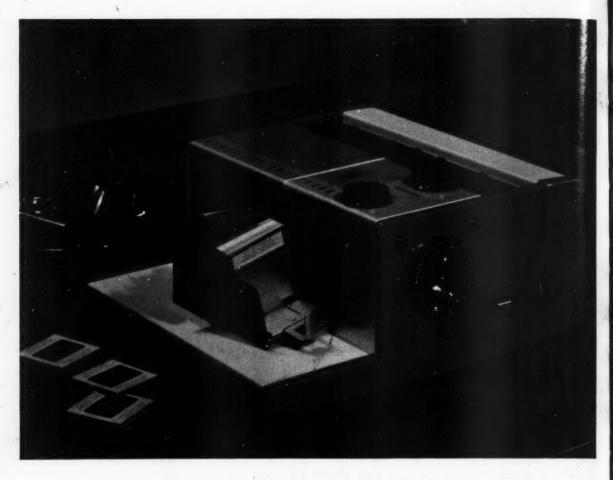
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